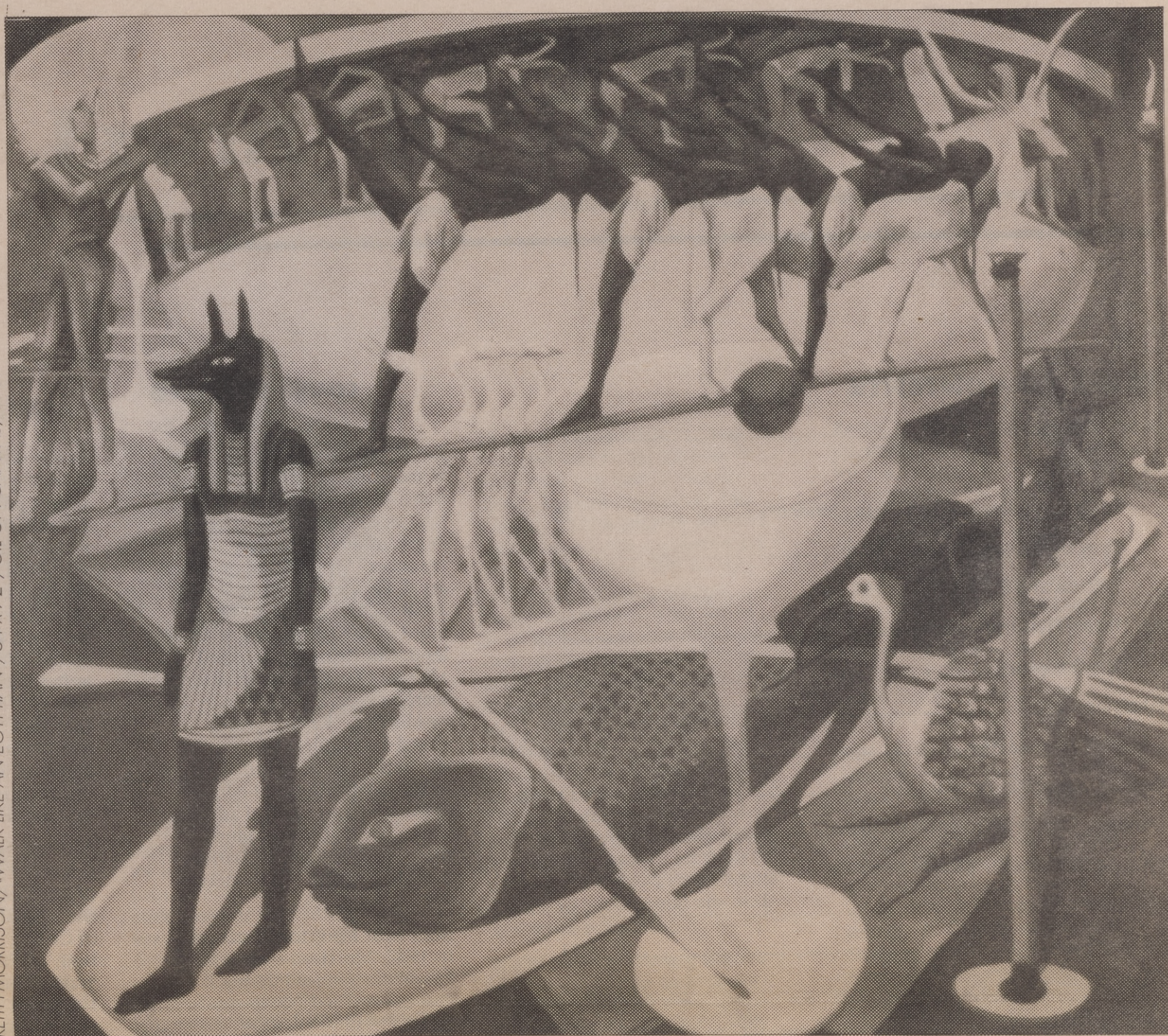


THE SAN FRANCISCO ART INSTITUTE

FALL 1993

KEITH MORRISON / «WALK LIKE AN EGYPTIAN» / 64 X 72" / OIL ON CANVAS / 1989



FALL SESSION ■ CONFERENCES

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COVER PAINTING

BY KEITH MORRISON

Respected painter, printmaker, writer, curator and arts educator Keith Morrison began his position as the new dean of academic affairs at the San Francisco Art Institute on January 4. Formerly a professor of art and chair of the art department at the University of Maryland, Morrison was selected after an extensive international search involving more than 120 candidates. "Keith's professional experience, administrative skills and deep sensitivity to issues of college art education make him a wonderful addition to the Art Institute community," said William O. Barrett, president of the San Francisco Art Institute.

Born near Kingston, Jamaica in 1942, Morrison's work is heavily influenced by his African and Caribbean roots. "I wrestle with ideological tensions between African and European values in my work (as I do as a person)," writes Morrison. "I have resigned myself to this continual ideological conflict in myself, because I believe that this conflict is preliminary to the amalgamation of cultures that will bring about a true world culture of ideas in the twenty-first century."

In the mid-70s, Morrison moved from abstract expressionist painting to create a body of work that more directly appropriates images and iconography from his cultural heritage. His figurative work dealing with African and Caribbean themes has been widely acclaimed. Noted critic Richard J. Powell writes that "Morrison's art is the very face of the African Diaspora... (he) explicates black reality through the medium of painting with solid understanding of its implicit rhythms and odd turns of irony."

After completing courses at the School of Art at the University of Jamaica, Morrison enrolled at the School of the Art Institute of Chicago where he received both his BFA and MFA. After graduation Morrison taught in the public schools in Gary, Indiana for two years. He taught at Fisk University, DePaul University, the University of Illinois, and the University of Chicago before joining the faculty at the University of Maryland in 1979. Morrison was appointed chair of the art department there in 1988.

Morrison's work has been exhibited extensively and is featured in the permanent collections of several major institutions, including the Art Institute of Chicago, the National Gallery of Jamaica, The Pennsylvania Academy of Fine Arts, the National Museum of American Art, and the Corcoran Gallery. As a writer and critic, he is a frequent contributor to several publications, including *New Art Examiner* and the *Washington Post*. Morrison has written a number of catalogs, including *Art in Washington and its Afro-American Presence: 1940-1970* for the Washington Project for the Arts. He has curated several important exhibitions that have traveled internationally, including *Alternatives by Blacks and American Prints* at the Brandywine Workshop. A frequent lecturer, Morrison was also an art commentator on WETA public television in Washington, DC.

Morrison replaces Fred Martin, who recently stepped down as dean of academic affairs. Martin has been involved with the Art Institute for over 35 years and will continue as a member of the school's faculty.



From the Dean ...

APRIL 5, 1993

DEAR STUDENTS:

A great deal of thought and planning has gone into this year's class schedule. It has been planned with the involvement of many faculty and staff, all working with the principle of concern for how we can make our curriculum better in the face of changing needs in society. It is especially important that you know that the schedule has also been planned with the initiative of several of your fellow students who have suggested some of the new courses and have helped modify some of the old ones.

Changes in our studio departments are too many for me to highlight them all here, so this is only a sample. Some departments are offering new courses, others have modified existing ones. Some faculty, in several departments, are offering increasing opportunity for students to develop ideas around computers or other sources of technology and visual literacy. These include further directions in Film, Printmaking, and Sculpture/Ceramic Sculpture. Our former department of Performance/Video: New Genres has changed its name to, simply, New Genres. This is to reflect its evolving focus upon a broader focus upon art as more conceptual and less media driven. The department has revised its curriculum accordingly. The Painting department has appointed several new visiting faculty with the aim of further diversifying its scope.

Most studio courses are open to departmental majors, and very often to any of you who have satisfied any prerequisite requirements of the department. In art courses you will be allowed to develop your personal ideas through the instruction of the faculty. We expect our students to come to the Art Institute alive with personal conviction and a driving energy to explore their experiences or ideas through art. We believe that the ideas you bring here are important. This does not mean that we believe that in art "anything goes." However, we believe that the best art which we have seen developed around principles of vision. These principles may or may not be universal to all art, but they, in their different ways, reflects the mental discipline or passionate focus of the artist. Our faculty will expose you to alternatives, will help you to hone your mental discipline and will nurture your passion.

We offer a range of art history courses which we hope you will find most stimulating. Every good artist whom I know is knowledgeable of art history. This is because they know that if they are ignorant of art history they might embarrassingly reinvent the proverbial wheel. Further, artists know that art is in large measure a cultural continuum, a celebration of or reaction to the human past. I know of no artist who can escape their history. In addition to our traditional art history courses — the rightful mainstay of our program — we are this year offering some other exciting courses. We are offering a team-taught art history survey course because we believe it is important to present art history from different cultural focuses, which the three members of the team-taught course will provide. We are offering — by request and initiative of many students — a course devoted to women in art history for the first time. We are also offering an expanded version of a multicultural view of contemporary art, called "Worlds in Collision."

Those of you who are in your first year will notice that we require that you take a complement of courses in Letters and Science. This is because we are a college where the requirements of a college degree call for you to do this. But more importantly, throughout your life as an artist you will find, as I have — as most artists have — that you will need to be educated to understand and to explain ideas. Ultimately, come to be thankful for their liberal arts education, which they find to be as important a tool as a brush, a camera or a computer. Indeed you will probably never use many of today's art tools or understand today's art concepts without a good liberal arts and/or science education.

We have been offering a series of Core courses as an introduction to the various areas of study at the Art Institute. This year, for the first time, all of these courses will be taught by some of our most dedicated faculty, who have been studying ways to make the core program more meaningful and exciting.

Those of you who are new will notice that some of the courses are listed as "tutorials." A Tutorial is a smaller class which is centered more around discussion of your work in relation to issues or art than it is around your making art. This is because we believe that, in addition to the pure practice of art, emphasis on discussion of your work can sometimes provide a vital dimension in your artistic development.

We offer a variety of "Interdepartmental" courses. These are in order allow you the opportunity to explore ideas which are related to more than one department, or to experience alternatives which, though significant, are experimental or less central to the program of a given department.

At the graduate level we are planning new ways to integrate the curriculum, so that all students will have access to the same procedures, review structures and advising. We are in the process of doing this and so some of these changes might not come about until mid-year. Nevertheless, you should know that many of us — faculty and students alike — are working to make our graduate program the best that it can be.

One more thing, you will find that we are not perfect. That is in part because we are human, in part also because we are changing toward improvement. As you find that we are not meeting your expectations tell us about it. Tell your student senate, for they are working on changes too. Tell your instructors and, if necessary, tell your department chair. If you still get no results tell me. I will work with you for change for the better. We are all in this together. The best that the Art Institute has to offer will be determined by you as well as by all the rest of us.

Sincerely,

KEITH MORRISON
DEAN FOR ACADEMIC AFFAIRS

CALENDAR FOR FALL SEMESTER 1993

August 1	Tuition for continuing students who registered in May is due in full unless a tuition payment plan is on file with the Cashier's office prior to this date. The \$300 non-refundable registration fee is due and payable as of this date for all early registrants.
August 13	Tuition for new students who early register is due in full unless a tuition payment plan is on file with the Cashier's office prior to this date.
August 30	Orientation begins, entering students.
August 31	* Orientation Activities
September 1	** Orientation Activities
September 2	*** Orientation Activities
September 6	Labor Day holiday.
September 7	Instruction begins.
September 14	Last day to change program without fee.
September 21	Last day to add courses. Last day to register.
October 5	Last day to withdraw from classes without "W" grade.
October 22	Petitions for graduation, May 1994 (BFA and MFA degrees) are due in Registrar's office. Late fee applies after this date.
October 25-29	Mid-semester grading period.
November 1	Last day to submit portfolio for application to MFA degree program for spring 1994 semester.
November 19	Last day to apply for independent study and directed studies for spring semester 1994. Last day to withdraw from classes with "W" grade.
November 19	Last day to apply for graduate (MFA) assistantships for spring semester 1994.
November 25-26	Thanksgiving recess.
December 7, 8, 9	Registration, continuing degree students for spring semester 1994 semester. Tuition is due in full on or before January 3 unless a tuition payment plan is on file with the Cashier's office by January 3.
December 17	Semester ends. Last day to remove incomplete grades from spring and summer semesters 1993.

FINAL FALL '93 REGISTRATION SESSIONS				
* Diego Rivera Gallery	August 31	new BFA & MFA	10:00am-12:00 noon	
** Diego Rivera Gallery	September 1	continuing BFA MFA	10:00am-12:00 noon 12:00 noon-2:00pm	
*** Registrar's Office	September 2	Non-Degree	11:00pm-1:00pm	

NON-DISCRIMINATION POLICY

The San Francisco Art Institute admits students to its programs without regard to religion, race, national or ethnic origin, gender, sexual orientation, age, or disability and does not discriminate on the basis of religion, race, national or ethnic origin, gender, sexual orientation, age, or disability in the administration of its educational policies, financial aid and other programs, activities, or employment policies.

Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure currently presents barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President of Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Continuing Student Registration Instructions

EARLY REGISTRATION SCHEDULE AND PROCEDURE

CONTINUING DEGREE
STUDENTS

Early registration is alphabetical. Days and times are assigned according to the first letter of the last name and year in school (see Calendar). Continuing degree students receive, through their student mailbox, a computer-assigned time to register based on their year in school (seniors first; MFAs according to length of time in program). If you cannot make your assigned day, you may have a friend register for you. Doors open for registration at 4:00pm and close at 6:30pm. No registrants will be admitted after 6:30pm. Students already admitted into the Diego Rivera Gallery (registration center) have until 7:00pm to complete the registration process. Early registration is open to continuing BFA and MFA students only. Non-degree students are not eligible.

Students with outstanding debts will not be permitted to register. Students are not required to deposit any money at early registration. All students are required to complete a tuition payment plan.

ACADEMIC ADVISING SCHEDULE

For assistance with your curriculum planning, consult an Academic Adviser. The Academic Advising Office is on the mezzanine between the Registrar's and the Letters & Science Offices. If there is no one in the Academic Advising Office, make an appointment in the Letters & Science Office (749.4578).

SPRING 1993

Monday	12:30pm-3:30pm	Johnson
Tuesday	2:30pm-4:00pm 4:00pm-5:30pm	Cinnater Lipzin
Wednesday	10:00am-1:00pm	Morgan
Thursday	2:30pm-4:00pm	Cinnater

FALL 1993

Tuesday	12:00 noon-3:00pm 4:00pm-5:30pm	Cinnater Lipzin
Wednesday	12:30pm-3:30pm	Morgan
Thursday	12:00 noon-3:00pm 4:00pm-5:30pm	Cinnater Lipzin
Friday	11:00am-2:00pm	Johnson

ACADEMIC ADVISING DAYS

FOR FALL 1993 REGISTRATION

Friday	April 23	1:00pm-4:30pm	SFAI Cafe
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FOR SPRING 1994 REGISTRATION

Friday	November 26	1:00pm-4:30pm	SFAI Cafe
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CONTINUING STUDENT EARLY REGISTRATION

Early registration for continuing degree students for the spring and fall semesters 1993 is alphabetical on assigned days and times as follows:

FOR FALL 1993

April 27	P-Z	4:00pm-6:00pm
April 28	A-G	4:00pm-6:00pm
April 29	H-O	4:00pm-6:00pm

FOR SPRING 1994

December 7	A-G	4:00pm-6:00pm
December 8	H-O	4:00pm-6:00pm
December 9	P-Z	4:00pm-6:00pm

ATTENTION ALL SFAI STUDENTS IMPORTANT INFORMATION ABOUT EARLY REGISTRATION YOU MUST READ

As a part of early registration for the Fall 1993 term, April 27, 28 and 29, you will be required to fill out a survey concerning your assessment of this institution. You will find this survey stapled to the registration notice delivered to your student mailbox. The completed survey is your ticket to enter the Diego Rivera Gallery to register. Blank surveys will be available at tables outside the Diego Rivera entrance in the event that you forget. Completed surveys will be collected as you enter the gallery. Even if you will not be returning for the fall term, please consider completing the survey and dropping it off in Gayle Gonzales' mailbox. Your input concerning your experiences here is especially valuable.

Consisting of 59 multiple choice questions, this survey

should take no more than 15 minutes to complete and is part of an ongoing program of self-study which serves to guide the institute in matters of policy and curriculum. We urge you to fill out this survey truthfully and in its entirety as you prepare your course registration for the coming term. This is your opportunity to have a voice in SFAI's future. Results of this survey and an analysis of how the results are being used will be available in the fall term. Your cooperation is greatly appreciated.

KEITH MORRISON
Dean of Academic Affairs

GAYLE GONZALES
Assistant Dean of Students

TIM ROBISON
Director of Admissions

New Student Registration Instructions

CALL 1.800.345.SFAI TO SELECT YOUR FALL CLASSES

NEW UNDERGRADUATE STUDENTS



Please read the following "Guidelines for Class Selection" before calling to make your registration appointment: You may early register for classes in person or over the phone May 15 - August 13. If you do not early register, you may register in-person on August 31. **In both cases, you must be prepared to choose a payment option (see page 8) and make an initial tuition deposit of \$300 prior to (or at the time of) registration.**

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the office of admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you attend the earliest convenient registration session.

ON-CAMPUS SUMMER REGISTRATION DAYS

This year registration sessions will be held on campus from 9:00am-3:00pm.

Saturday, May 15, 1993

Saturday, June 26, 1993

Attendance is by appointment only. Appointments are made by contacting the SFAI admissions office at 1.800.345.SFAI.

You will meet with an advisor to discuss your intended curriculum, review any prior college credits that you will be transferring to SFAI, and register for the classes that best meet your needs.

Financial Aid representatives will also be on hand to assist you with any questions you may have about financial aid. Tours of the SFAI campus will be given throughout the day by request.

FINAL FALL '93 REGISTRATION

For students who do not register over the summer, registration will be held on campus from 10:00am-12:00noon

Tuesday, August 31

DEFERRAL/WITHDRAWAL

Early-registered new students who will not attend must withdraw in writing prior to September 7, 1993 or be liable for tuition according to the refund policy published on page 7 of this Schedule of Classes. The \$300 registration fee is not refundable for any reason. Students deferring entry regardless of registration status may receive credit for the \$300 registration fee in any of the two succeeding terms **only** if the request for deferral is received in writing prior to August 15, 1993.

LATE ARRIVAL FOR FALL '93 TERM

New students who will not attend orientation August 31 and September 1 and 2, 1993 must arrange for late check-in in writing in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

NEW FRESHMAN

1. Read the schedule of classes. Most studio classes are offered twice a week, Mondays and Wednesdays (MW) or Tuesday and Thursdays (TTh.) Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

I: 9:00am-12:00 noon

II: 1:00pm-4:00pm

III: 4:15pm-7:00pm

IV: 7:15pm-10:00pm

2. Choose classes which apply towards your degree. We strongly recommend that you enroll in three studio and two academic classes your first semester.

Three Studio Courses:

- First Year Interdepartmental Core
- Studio class in your major
- Studio elective

Two Academic classes:

- English Composition (Seminars in Myth Language & Culture)
- Art History Survey A

New students who do not have prior college credit for English Composition must enroll in English their first semester at SFAI.

Students are allowed to alter this sequence with permission from an Admissions Counselor.

Classes are listed according to department. Each department classifies courses offered into "Beginning," "Beginning/Further," and "Further". Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit will enroll in beginning classes.

Courses in the 100 series are restricted to Upper Division students only.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

Remember, you are now officially registered. No changes can be made until September 7th. **If you wait, you may register on August 31.** Please be aware many classes may be full by that time.

NEW TRANSFER STUDENTS

1. Read the schedule of classes. Most studio classes are offered twice a week, Mondays and Wednesdays (MW) or Tuesday and Thursdays (TTh.) Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

I: 9:00am-12:00 noon

II: 1:00pm-4:00pm

III: 4:15pm-7:00pm

IV: 7:15pm-10:00pm

Classes are listed according to department. Each department classifies courses offered into "Beginning," "Beginning/Further," and "Further". Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

2. Choose classes which apply towards your degree. Refer to your transfer evaluation form* to determine which requirements remain. This is especially critical for Letters & Science classes. If you have not received your transfer evaluation form please contact the Admissions Office. Before enrolling in Methods of Modernism, you must complete two semesters of Western Civilization, or equivalent courses including pre-20th century European history, philosophy and literature. If you have not taken these classes elsewhere, we recommend you enroll in Western Civilization (LS1) before taking Methods of Modernism (LS10). It is important to find a balance between academic classes in Letters & Science or Art History and Studio classes. We recommend that you enroll in three studio and two academic classes your first semester if possible.

Courses in the 100 series are restricted to Upper Division students only.

New students who do not have prior college credit for English Composition must enroll in English for their first semester at SFAI.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

Remember, you are now officially registered. No changes can be made until September 7th. **If you wait, you may register on August 31.** Please be aware that many classes may be full by that time.

MFA STUDENTS

New MFA students may select their classes beginning **July 13th** by phone or in person. Call for an appointment.

NON-DEGREE STUDENTS

Students interested in registering for regular classes without making a commitment to a degree program may register on a space-available basis on **September 2 at 11:00am**. Non-degree students pay the same tuition and fees as degree candidates. Tuition is due in full at registration.

Technicalities

TUITION AND FEES

REGISTRATION FEE

A non-refundable \$300 registration fee shall be charged to all students upon registration. The \$300 registration fee will be credited towards tuition. For continuing students who early register, the \$300 registration fee is due and payable, and non-refundable as of August 1, 1993 and may be covered by payments on a tuition payment plan (see below). For new students, the \$300 "Intent to Register" fee paid in advance to reserve classes shall serve as the non-refundable registration fee. For students who register at regular registration or after classes have begun, the non-refundable registration fee shall be due and payable at registration.

BFA PROGRAM AND NON-DEGREE STUDENTS

1-11 units: Multiply each unit by \$540.00

12-15 units: Pay a flat fee of \$6450.00

Over 15 units: \$6450.00 plus \$540.00 for each additional unit over 15

Course #199 Independent Study: \$3225.00

MFA PROGRAM

12-15 units: \$6450.00

Over 15 units: \$6450.00 plus \$540.00 for each additional unit over 15

Final Review (#294) only: \$225.00

Exhibition (#301) only: \$225.00

Final Review (#294) and Exhibition only: \$450.00

Teaching Assistant/Internship Stipends: Graduate students are eligible for two TA/Internship stipends during the course of their enrollment in the MFA program (usually one each during their third and fourth semesters of enrollment). TA/Internship stipends are paid as discounts from tuition at the rate of \$900.

OTHER FEES

Late registration: \$75.00 (charged after the close of registration on September 2nd)

Change of program fee: \$30.00 (for change of program after September 14th)

Courses which involve off-campus travel and some courses with special materials requirements carry special fees which are charged upon enrollment. See course descriptions for details.

TUITION PAYMENT DEADLINES

CONTINUING STUDENTS

WHO EARLY REGISTER APRIL 27, 28 & 29, 1993

Tuition is due in full on August 1, 1993 unless a tuition payment plan is on file with the Cashier prior to August 1, 1993.

CONTINUING STUDENTS

WHO REGISTER SEPTEMBER 1, 1993

Tuition is due in full at registration unless a tuition payment plan is on file with the Cashier prior to August 27, 1993

NEW STUDENTS

WHO EARLY REGISTER ON OR BEFORE AUGUST 13, 1993

Tuition is due in full on August 13, 1993, unless a tuition payment plan is arranged with the Cashier prior to August 13, 1993.

NEW STUDENTS

WHO EARLY REGISTER AUGUST 31, 1993

Tuition is due in full at registration unless a tuition payment plan is arranged with the Cashier prior to August 27, 1993.

TUITION PAYMENT PLAN

The San Francisco Art Institute offers four alternative plans for payment of annual tuition charges: a full payment option that requires one payment each semester and three monthly payment options that divide tuition net of financial aid into eight to ten equal monthly installments. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration.

FULL YEAR TUITION PAYMENT OPTIONS

Full Payment Option: One payment per semester due and payable upon registration.

Monthly Payment Option A: Ten monthly payments beginning June 1 through March 1; no administrative fee charged.

Monthly Payment Option B:

Ten monthly payments beginning July 1 through April 1; \$50 administrative fee charged.

Monthly Payment Option C:

Eight monthly payments beginning August 1 through March 1; \$50 administrative fee charged.

MONTHLY PAYMENT PLANS FOR SINGLE SEMESTER ENROLLMENT

The monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A:

Five monthly payments per semester, beginning June 1 for the fall semester and November 1 for the spring semester; No administrative fee charged.

Monthly Payment Option B:

Five monthly payments per semester beginning July 1 for the fall semester and December 1 for the spring semester; \$50 administrative fee charged.

Monthly Payment Option C:

Four monthly payments per semester beginning August 1 for the fall semester and January 1 for the spring semester; \$50 administrative fee charged.

OTHER INFORMATION

Minimum payments under all plans are \$100 per month. Late fees of \$25 per month will be charged for all delinquent payments received after the 15th of the month.

Annual payment plans for students who intend to enroll for less credit hours in the spring semester than in the fall semester will be determined so that fall tuition charges are paid in full by November 1. Students who intend to enroll for more semester credit hours in the spring semester than in the fall semester may determine separate tuition payment plans for each semester for a single \$50 administrative fee.

Late enrollment in the Monthly Payment Option C will be permitted between August 1-31 for the fall semester and January 1-31 for the spring semester upon payment of the first installment plus a \$75 administrative fee.

Late enrollment in the Monthly Payment Option C will be permitted between September 1-30 for the fall semester and February 1-28 for the spring semester upon payment of the first two installments plus a \$100 administrative fee.

REFUND POLICY

Eligibility for refunds will be determined based on the date that program changes, withdrawals, or leaves of absence are filed in writing with the Registrar's Office. Responsibility for filing such notices rests entirely with the student. Students who stop attending classes without notifying the Registrar in writing are ineligible for refunds.

Tuition refunds will be issued for dropped classes and withdrawals according to the following schedule:

Prior to the start of classes:	100%
1st week of classes:	90%
2nd week of classes:	75%
3rd week of classes:	50%
4th week of classes:	25%
After the 4th week of classes:	0%

Tuition refunds for complete withdrawals shall be calculated in accordance with the above schedule less \$300 to cover the non-refundable registration fee. Late registration, program change, payment plan, and late payment fees are not refundable.

An alternative tuition refund schedule may apply in cases of complete withdrawals by first semester recipients of federal Title IV financial aid (Stafford Loans, Pell Grants, SEOG grants, College Work Study). First semester Title IV financial aid recipients should contact the Financial Aid office prior to withdrawal to determine eligibility for refunds.

Appeals of refund determinations may be submitted in writing to the Refund Appeals Committee, c/o Cashier's Office, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

In 1992-93 the completion or graduation rate for students who entered SFAI in the Fall of 1988 as freshmen from high school with no previous college credit, and enrolled as full-time students, is 27%. The Student Right-To-Know Act requires every post-secondary school in the country to disclose this information, however, SFAI would like to add that the disclosed statistic does not include at least 3/4 of each year's entering class, who enter as transfers. Any person who is interested in knowing the overall rate may contact the Director of Admissions, (415)749-4580.

Further Technicalities

SCHEDULE OF CLASSES

Note: Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc. Consult your Department Manager, Department Chair, Academic Advisor, or the Registrar for this additional information.

This schedule was correct at the time it was printed. Be sure to check for "Fall 1993 Changes and Additions" (available from the Registrar), for any subsequent additions or changes.

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time and place of any course offering

INTERMEDIA/ INTERDISCIPLINARY COURSES

OFFERED IN VARIOUS
DEPARTMENTS

SFAI has a unique approach to interdisciplinary work in the visual arts. All of our interdisciplinary courses are offered in the context of the regular studio departments so that students will have a home base from which to branch into other closely or distantly related media. The interdisciplinary classes are identified in each department listing with * to the left of the course title. The interdisciplinary goal is the same as every artistic goal, to utilize whatever media are appropriate to the expressive purpose and to use these media in contexts of appropriate technical knowledge, competence and invention. The role of faculty in these courses and tutorials is to assist students in the exploration of their own particular syntheses of media. The role of department is to provide the necessary technical resources.

KEY TO ABBREVIATIONS

USED IN THIS SCHEDULE

Class Schedule

Period I	9:00am-12:00 noon
Period II	1:00pm-4:00pm
Period III	4:15pm-7:00pm
Period IV	7:15pm-10:00pm

Abbreviations and special locations used in this schedule:

CL: Computer Lab

CR: Conference Room

LH: Lecture Hall

Mezz: The mezzanine above Sculpture/Ceramics

SR: Spray Room, at the top of the stairs to Studio 16

PA: Painting Department Office

PSR: Photo Seminar Room, on the mezzanine above Studio 16

TBA: To be arranged

101: In the tunnel behind the Francisco Street stairs

102: In the tunnel behind the Francisco Street stairs

103T: In the tunnel behind the Francisco Street stairs

731: Third floor of 731 Market Street, the off-campus location of the MFA painting and sculpture studios.

TUITION AND FEES

AUGUST CONFERENCE FESTIVAL

Tuition for 3 units is \$1560. Tuition is due in full by Friday, July 30, 1993

There will be no tuition refunds for withdrawals after this date.

A non-refundable \$300 deposit is required per conference to hold registration. This deposit requirement applies to all conference registrants including degree students who are registering for conferences as part of their Fall program. For continuing students who early register, the \$300 deposit is due by July 1. If deposit is not received by July 1, conference registration will be cancelled. All deposits will be applied towards conference tuition.

Students whose tuition is fully covered by financial aid may make special arrangements for payment of their conference deposit by calling 749.4554.

Early registration is encouraged as these fill early. Students who register on or after the first day of class for each session: Tuition is due in full at registration.

See information to the right for non-credit tuition and specific conference fees.

ART WRITING CONFERENCE

Participants in the Art Writing Conference can earn 3 units of college credit. This course may satisfy SFAI undergraduate requirements in Humanities Elective or Art History, Theory and Criticism.

Individuals may elect to participate in the Art Writing Conference on a space-available basis for a tuition of \$800.

NOTE: A \$300 deposit is required to hold registration in all conferences.

ART/PSYCHE/ SPIRIT

Participants in this conference can earn three credits of college credit. This course may satisfy SFAI requirements in Studio elective or Letters and Science elective.

Individuals may elect to participate in the Art/Psyche/Spirit Conference on a space-available, non-credit basis for a tuition of \$800. Non-credit registration will be confirmed only after June 1. Anyone wishing to place a preliminary non-credit space reservation should call SFAI Extension Program 749.4554.

A \$100.00 fee is required for all students for board and room at Westerbeke Ranch which must be paid to the SFAI Cashier before records for the Art/Psyche/Spirit course can be cleared.

NOTE: A \$300 deposit is required to hold registration in all conferences.

WHITE RIVER APACHE

CREDIT

Three units of credit for this class can be applied toward the fall semester 1993 in either the studio or academic area

COSTS

Students will be responsible for the additional costs of travel (estimated at \$500) between San Francisco and Arizona as well as accommodations along the way. There will be a fee for food and other necessities. Deadline for application process is April 1993. A detailed information packet outlining the specifics of the trip costs is available with the application form from the Letters & Science Office

NOTE: A \$300 deposit is required to hold registration in all conferences.

QUEERING (A)GENDER(S)

3 UNITS

NOTE: A \$300 deposit is required to hold registration in all conferences.

Art History, Theory & Criticism

Bill Berkson, Program Coordinator, Office in 103

AH040A ART HISTORY SURVEY 3 UNITS

This is the first of a three-part introductory survey of art history. The format is half lecture, half discussion group within each 3-hour class session. We will discuss a diversity of themes, media, forms, cultural premises, movements and individuals from prehistory onward. Attention will be given to moments of significant contact between peoples-Europeans, Africans, Native Americans, Asians-and the kinds of art, as well as the understandings and misunderstandings, generated by such encounters. Lectures will interweave the fundamental chronology of Western art with thematic concerns that cut across boundaries. Assigned readings, together with intensive discussions, will enable students to consider artworks both in the contexts in which they were made and in relation to present-day cultures and theories. AH040A is a required course of all BFA candidates and MFA candidates who have not satisfied 040A/B.

AH040C ISSUES IN CONTEMPORARY ART—1960 TO THE PRESENT 3 UNITS

Survey of major movements and individuals in all media, including three guest lectures by visiting artists and/or critics. Weekly lectures provide an overview, weekly seminars provide discussion and exploration of particular issues. AH40C may satisfy an undergraduate Art History Requirement or Elective, or a Letters and Science Elective requirement.

AH055/241A ART WRITING CONFERENCE 3 UNITS AUGUST 6 – AUGUST 13

Prerequisite: One year of College Art History or Theory
Faculty: Bill Berkson, Larry Rinder, Keith Morrison, Moira Roth, Barry Watten, Carrie Mae Weems and guests.

Now in its seventh year, this conference on art criticism offers an unparalleled opportunity for artists, students, critics and the general public to work with leading art professionals in a program led by noted poet and critic Bill Berkson. The conference provides an intensive forum for the discussion of the issues which influence art criticism in today's art world and includes both lectures by guests and hands-on writing workshops. Participants should plan to bring something written or visual to share on the first day.

The schedule of seminars and lectures will include:

- I. Issues of Art Criticism
- II. Criticism as Seeing & Writing
- III. Special Events

Reception for participants and students:

Friday, August 6, 5:30-7:00pm
Diego Rivera Gallery

Keynote Lecture:

Trinh T. Minh-ha
Friday, August 6, 7:30pm
Lecture Hall

Panel Discussion:

Monday, August 9, 7:30pm

Complete faculty information will be found in the 1993 summer schedule. This course may satisfy a requirement in Art History Elective or Letters and Science Elective.

See page 8 (Tuition and Fees) for more information.

AH141F ART BEFORE HISTORY 3 UNITS

This course introduces art from cultures without writing, from prehistoric marking to more recent "tribal" art, in Africa, Asia, Australia, the Americas, Europe and Oceania. We'll look at some of the special roles art plays in such societies and address the difficult issues brought up when we study, interpret and appropriate it. Finally, we'll consider the power of this art today, in our own work and thought.

AH141E WORLDS IN COLLISION

CONTEMPORARY CULTURES IN
TRANSITION FROM YESTERDAY
TO TOMORROW
3 UNITS

An exploration of the non-European artistic cultures around us as exemplified in the work of Native American, Latino/Chicano, African American, and Asian American artists, as well as that of artists from other countries. The course will be in a seminar format, with occasional guest artists. There will be reading and writing assignments relating to guest artists, current exhibitions, and cross-cultural activities in the Bay Area. There will be a term paper.

AH 144A + QUEERING (A)GENDER(S):

HOW TO HAVE FUN IN SCHOOL
3 UNITS
AUGUST 14 – 21

This class is directed to those invested in queer (gay, lesbian, trans, etc) culture and will focus on the construction/subversion/transgression of gender performers, with attention to histories of political resistance in life and in art. Attention will be given to intersections of sexuality with constructions of race and class. The class will include guest speakers, screenings, field trips and completion of a 200 page reader BEFORE the class begins. The course is designed for upper division undergraduates and graduates: students are therefore expected to have some working knowledge of contemporary cultural politics and twentieth century art. Active participation in class discussions is required. Limited to 20. No prerequisites. Faculty: Catherine Lord, Millie Wilson and guests.

See page 8 (Tuition and Fees) for more information.

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
LECTURE*							
Art History Survey	AH	040A	Crumpler/ Novakov/ Oren	F		1:00pm-2:30pm	LH
SEMINAR*							
Art History Survey	AH	040A.1	Crumpler	F		2:30pm-4:00pm	LH
	AH	040A.2	Novakov	F		2:30pm-4:00pm	TBA
Lecture	AH	040A.3	Oren	F		2:30pm-4:00pm	TBA
Contemporary Art 1960-present	AH	040C	Novakov/ Van Proyen	M	III	4:15pm-7:00pm 5:30-7	LH/CR CR
Art Writing Conference	AH	055/241A	see page 18				
Art Before History	AH	141F	McMann	W	II	1:00pm-4:00pm	LH
Worlds in Collision	AH	141E	Villa	W	I	9:00am-12:00 noon	CR
+ Queering (A) Gender(S)	AH	144A	see page 18				
Directed Study	AH	198	see page 16				
Independent Study	AH	199	see page 16				

* LECTURE AND SEMINAR ATTENDANCE REQUIRED OF ALL STUDENTS

AH198
DIRECTED STUDY
 IN ART HISTORY, THEORY,
 AND CRITICISM
 3 UNITS

See Interdepartmental Program for description and prerequisites for all Directed Study courses (page 16).

AH199
INDEPENDENT STUDY
 3 UNITS

Three optional Art History units in relation to 12 Studio units of Independent Study arranged with the student's major department.

See Interdepartmental Program for description and prerequisites for all Independent Study courses (page 16).

Graduate Program
 AH240A
ART SINCE 1960
 3 UNITS

Intensive discussion of the major issues, movements and individuals in European and American art after 1960, including guest lectures by visiting artists and critics. We will focus on the legacies of Abstract Expressionism, Pop Art, Minimalism, Arte Povera and of such salient figures as Joseph Beuys, Eva Hesse, and Robert Smithson. AH240 is required of all entering MFA students for Art History, Theory and Criticism credit.

AH055/241A
ART WRITING CONFERENCE
 3 UNITS
 AUGUST 6 – AUGUST 13

(See page 18 for description and schedule).

AH241M
+ ART AND SPIRIT:
 HISTORY, THEORY AND
 PRACTICE
 3 UNITS

A seminar survey of some of the major spiritual traditions, both East and West, ancient and more modern, the art they created, the theories and methods they used, and their possible relevance to artists working today. The instructor will provide a basic "information survey" of the field, supplemented by guest presentations from current members of some of the traditions surveyed, group student research project/presentations, and a weekend "retreat" to explore the actual practice of a spiritual path in relation to one's own work as an artist.

F140/241G
FURTHER FILM HISTORY/
 THEORY SEMINAR
 3 UNITS

(See page 13 for description and schedule).

GRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Art Since 1960	AH	240A	Berkson	M	IV	7:15pm-10:00pm	LH
Art Writing Conference	AH	055/241A	see page 18				
+ Art and Spirit: History, Theory and Practice	AH	241M	Martin	T	IV	7:15pm-10:00pm	CR
Further Film History/Theory Seminar	F	140/241G	see page 13				

Ceramic Sculpture

Robert Rasmussen, Program Coordinator; Bill Grubaugh, Technician

CE001 BEGINNING CERAMIC SCULPTURE

3 UNITS

Techniques in clay with a sculptural emphasis; instruction in hand-building, mold-making, wheel work, glazing, under-glazing, china painting, and a variety of finishing techniques, including unfired methods. Ceramic history, concepts, and methods are surveyed through frequent slide presentations. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

CE001/100 BEGINNING/ FURTHER CERAMICS

3 UNITS

A class combining beginning and further students. Individual and group instruction will be given according to the level of development of each student. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

CE002 FIGURE MODELING IN CLAY

3 UNITS

Prerequisites: None

This is a foundation course in exploring figurative sculpture. We will be working in clay from the live model, concentrating on gestural information as it relates to three-dimensional form. Most of the work will not be fired. This course may satisfy a requirement in Studio Major, Studio Elective, or Studio Breadth.

CE100 ADVANCED SCULPTURE/ CERAMICS

3 UNITS

Prerequisite: 6 units of Beginning Ceramic Sculpture

This course is an advanced multi-media sculpture class taught in the environment of the ceramic facilities. We will investigate a wide range of sculpture, installation and architectural ideas in various media with consideration for the potential of ceramic materials and images in that context. Exploration of other media/contexts including: video, sound, drawing, photography, theater, text, assemblage and environmental ideas will be encouraged.

A project/investigation with an architectural emphasis will be assigned for the first portion of the semester. Individual student projects, slide presentations, discussions, class work time and group critiques (2 or 3) will make up the remainder of the course. Attendance of all classes and critiques is required. Artists to investigate in the context of this class: Joseph Bueys, Kate Ericson/Mel Ziegler, Mel Chin, Ann Hamilton, David Hammons, Rebecca Horn, David Ireland, Jannis Kounellis, Anna Mendieta, Mario Merz, Matt Mullican, Dennis Oppenheim, Guiseppe Penone, Sigmar Polke, Robert Smithson, Michael Stuart, Regina Vater, Meg Webster.

CE198 DIRECTED STUDY

1-6 UNITS

See Interdepartmental Program for description and prerequisites for all Directed Study courses (page 16).

CE199 INDEPENDENT STUDY

12 STUDIO UNITS

See Interdepartmental Program for description and prerequisites for all Independent Studies courses (page 16).

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Beginning Ceramic Sculpture	CE	001	Rasmussen	TTH	IV	7:15pm-10:00pm	106
Beginning/Further Ceramics	CE	001/100	Rasmussen	TTH	II	1:00pm-4:00pm	106
Figure Modeling in Clay	CE	002	Lynn	MW	I	9:00am-12:00 noon	106
Advanced Sculpture/Ceramics	CE	100	Roloff	TTH	III	4:15pm-7:00pm	106
Directed Study	CE	198	see page 16				
Independent Study	CE	199	see page 16				

GRADUATE

see page 30

Filmmaking

Ernie Gehr, Chair ; Kinni Nason, Office Assistant; Roy Ramsing, Technical Supervisor*

FO01.1 BEGINNING FILMMAKING

3 UNITS

Prerequisite: concurrent enrollment in F40A, Film History.

It is our goal in this one-semester course to introduce the student to the attitudes, the aesthetic background, and essential skills of the artist/filmmaker today. Beginning Filmmaking starts that introduction by immersing the student in several necessary activities: making films, gaining an understanding of the aesthetics of film, and building a knowledge of the historical background of film as art. The class meets with a film artist/teacher twice a week to make and critique student film projects as well as to view and discuss major works in the history of film. The course is planned as a complete foundation experience in the art of the creation of fine art films. Graduate teaching assistants will provide individual instruction on the use of pertinent equipment for first-year students. In addition, students are required to attend weekly technical workshops for at least the first half of the semester. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

FO01C * FIRST YEAR FILM AND EXTENDED FORMS

3 UNITS

The basics of fine-art filmmaking for non-majors and others who want to combine film with other media such as sculpture, performance, installation, photography or hybrid art forms. This course will include historical and contemporary surveys of film work by visual artists, some reading and written responses, and field trips to local events. Projects include hand-made films, non-conventional projections, hand-processing experiments, and visual scores.

FO40A FILM HISTORY

FILM AS A PERSONAL
AND SUBVERSIVE ART
3 UNITS

This course will offer an overview of the history and current practice of using film as a medium for personal expression, whether for aesthetic exploration or as a tool for purposefully undermining (or challenging) cultural conventions and propriety. We will see dozens of films (and a handful of videotapes), analyze a few in depth, and discuss each within its individual context and with regard to the important social and aesthetic issues it suggests. Classes will be conducted on an informal, participatory basis, with a basic lecture framing each session. One of our fundamental concerns will be to examine the phenomenon of film as a public, commonly shared experience or spectacle. Grades will be determined on: attendance, a response journal handed in twice during the semester, and brief reports on 3 (selected from a potential group of 10) outside events. Students will be expected to respect the integrity of class decorum—both in terms of others' responses as well as for the works being exhibited—and will be encouraged to participate.

F100B * ALTERNATIVE FILM

3 UNITS

We will explore the different ways of working with Super 8 and 16mm film, such as 1) rear projection; 2) double projection; 3) body projection (related to performance art); 4) smoke projection (related to sculpture); 5) projection onto objects (related to installations); 6) water projection. There will be field trips and guest artists. Film is provided for class projects. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

F100C MOTION GRAPHICS

3 UNITS

In this class, students explore the entire range of techniques that transform graphic or inanimate material into cinematic motion. Generally this process is called animation. We extend the range of the traditional "cartoon" by regarding any flat or three-dimensional object—sand, paint, or other materials—"fair game" for the animation process. This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth.

F100D AC/DC PSYCHOTRONIC TELEPLAYS

3 UNITS

Utilizing the 8mm video camera, motion picture equipment, film stock, plus computers and cheap effect-simulators, the class will concoct a visual and aural teleplay on a landscape of electronic and chemical mediums as cheaply as possible. Sculpture, painting, music, and photography will hopefully be united, via the buttons on the Camcorder, to produce a work ready for cassette insertion. It's a hands-on workshop with all the toys available at our disposal to create moving pictures for the disposable generation and their mutating offspring. This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth.

F100E SOUND SEMINAR

3 UNITS

From piccolo to pinna and from disc to DAT, this class will explore the creation, recording, and manipulation of sound. Through hands-on projects, the class will probe the mysteries of the organ of corti, cilia responses and psycho-acoustic phenomena. This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth.

*The usual prerequisites for further film courses may not apply to these intermedia courses. For information, check with the departmental representative at registration. Other inter-media courses are cross-listed under Intermedia in the "Interdepartmental" section of the Class Schedule.

F100G * INSTALLATION FROM NINE DOLLARS UP

3 UNITS

This course will include 16mm, 35mm slides, and video 8. Topics to be covered include: installations involved with projection onto architectural interiors and exteriors; model-making to pre-visualize results; site-specific installations; installations as free-standing sculpture using projection; installation in relation to personal expression; and selecting the best medium to express particular concepts with clarity. Guest artists, field trips, free film stock, slides, and video tape will be provided for class projects. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

F100I
* **IT TAKES TIME
TO MAKE A SALAD**

BUT IT TAKES TIME TO SAY IT
TAKES TIME TO MAKE A SALAD
3 UNITS

Prerequisite: Sophomore Standing or above

We will provide an environment for making art in any medium which addresses and extends the concepts of TIME, DURATION, AND SEQUENCE. Light sensitive materials will be emphasized but projects may be done in any appropriate medium. One meeting per week will consist of a studio workshop and one meeting will be reserved for discussion and critique of assigned projects. Field trips to pertinent exhibitions and guest artists will be included during the semester. At the end of the term, each student will present an original project that focuses on some aspect of the subject of the class. This course may satisfy a requirement in Major Studio or Studio Elective.

F130
**UNDERGRADUATE
TUTORIAL**
3 UNITS

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Tutorials may satisfy a requirement in Major Studio or Studio Elective.

F140/241G
**FURTHER FILM
HISTORY/**

THEORY SEMINAR
3 UNITS

A searching, critical/theoretical dialogue, centered on broad and specific aesthetic, philosophical, social and cultural concerns relevant to the film artist. Students are required to take at least one semester of F140, the Further Film History/Theory Seminar, where discussions are centered on films made by major historical film artists, plus at least one semester of F150, the Undergraduate Seminar, where discussions are centered on films by students in the Seminar. The content of these courses will change from one semester to the next and so may be taken more than once. This course may satisfy a requirement in Major Studio or Studio Elective.

F150
**VISITING ARTIST'S
SEMINAR**
3 UNITS

This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth.

F198
DIRECTED STUDY
3 UNITS

See Interdepartmental Program for description and prerequisites for all Directed Study courses (page 16).

F199
**INDEPENDENT
STUDY**
12 STUDIO UNITS

See Interdepartmental Program for description and prerequisites for all Independent Studies courses (page 16).

**SPECIALIZED
TECHNICAL
WORKSHOPS**

0 UNITS

To assist students in continuing to increase their technical resources throughout their period of study at the Art Institute, the SFAI technical staff offers weekly workshops in a wide variety of practical subjects. First-year film students, particularly film majors, should not schedule another class for this time.

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
First Year Film	F	001.1 1.2	Jordan	MW	II	1:00pm-4:00pm	26
* First Year Film and Extended Forms	F	001C	Lipzin	TTH	II	1:00pm-4:00pm	26
Film History Film as A Personal And Subversive Art	F	040A	Anker	T	III	4:15pm-7:00pm	LH
* Alternative Cinema	F	100B	Wong	MW	II	1:00pm-4:00pm	8
Motion Graphics	F	100C	Jordan	MW	I	9:00am-12:00 noon	26
AC/DC Psychotronic Teleplays	F	100D	Kuchar	F	I II	9:00am-12:00 noon 1:00pm-4:00pm	8 8
Sound Seminar	F	100E	Ramsing	TTH	IV	7:15pm-10:00pm	26
* Installation	F	100G	Wong	MW	I	9:00am-12:00 noon	8
* It Takes to Make a Salad	F	100I	Lipzin	TTH	I	9:00am-12:00 noon	8
Undergraduate Tutorial	F	130.1 130.2	Gehr Kuchar	T F	II III	1:00pm-4:00pm 4:15pm-7:00pm	8 26
Further Film History	F	140/241G	TBA	M	III	4:15pm-7:00pm	26
Visiting Artist's Workshop	F	150	TBA	TTH	III	4:15pm-7:00pm	26
Directed Study	F	198	see page 16				
Independent Study	F	199	see page 16				
Specialized Technical Workshop	F	Tech	Rosenstock	W	III	4:15pm-7:00pm	26

Graduate Filmmaking

F200
GRADUATE CRITIQUE SEMINAR IN FILMMAKING
6 UNITS

The Filmmaking department offers a graduate studio critique seminar which emphasizes group discussion and critique of students' work.

F230
GRADUATE TUTORIAL
3 UNITS

The Filmmaking department organizes graduate advising on a tutorial basis. Students in the first through fourth semesters of the MFA program in Film must register for a graduate-level tutorial. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

F140/241G
FURTHER FILM HISTORY/ THEORY SEMINAR
3 UNITS

(See page 13 for description).

F292
GRADUATE INTERMEDIATE REVIEW
0 UNITS

Each MFA Filmmaking student is required to register for Intermediate Review (F292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

F294
GRADUATE FINAL REVIEW
0 UNITS

Students are required to register for Final Review at the beginning of their fourth or fifth semester in the MFA Filmmaking program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

F297
GRADUATE TEACHING ASSISTANTSHIP
3 UNITS

See IN297 for general provisions for teaching assistantships (page 17).

GRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Graduate Critique Seminar in Filmmaking	F	200	TBA	W	IV	7:15pm-10:00pm	26
Graduate Tutorial	F	230.1	Anker	F	II	1:00pm-4:00pm	26
	F	230.2	Gehr	TH	II	1:00pm-4:00pm	8
Further Film History/Theory Seminar	F	140/241G	see page 13				
Graduate Intermediate Review	F	292	Gehr	TBA	TBA	TBA	TBA
Graduate Final Review	F	294	Gehr	TBA	TBA	TBA	TBA
Graduate Teaching Assistantship	F	297	TBA	TBA	TBA	TBA	TBA
Specialized Technical Workshop	F	Tech	Rosenstock	W	III	4:15pm-7:00pm	26

Interdepartmental Program

Keith Morrison, Program Coordinator; Mark Johnson, Coordinator of First Year Interdepartmental Core;
Fran Gray, Assistant to the Dean

IN001 FIRST YEAR INTER DEPARTMENTAL CORE 3 UNITS

The Interdepartmental Core Program spans the full academic year of Fall and Spring semesters, and consists of seminar discussions, studio workshops, field trips, and other experimental and experiential activities. It will be team-taught by seven regular faculty, and six graduate student teaching assistants. The program is designed to introduce the Interdepartmental Program at SFAI, to encourage interdisciplinary thinking, to expose students to all studio media and facilities on campus, and to provide a foundation in the varied aesthetic, critical and intellectual skills involved in the creative process.

Topics will include both philosophical and visual concepts involved in the development of personal style and artistic vision. Included will be consideration of design, color, representation, abstraction, historical traditions, contemporary theory, varied hands-on studio experience, etc. The goal of the program is to equip the individual to be successful within an art community whose values include personal integrity, growth, rigorous criticism, creativity and risk.

Intensive studio workshops will allow individuals to work in a wide range of media and multimedia, (including film, video, etc.) with materials and technical support provided. Incoming first year students and transfer students who lack extensive art background are strongly encouraged to take this course, which satisfies a Studio Elective requirement.

The 1993-94 Core faculty include: Richard Berger, Linda Connor, Mark Johnson, Larry Jordan, Pat Klein, Paul Kos, and Larry Thomas.

This class meets as an extended seminar/studio on Tuesday or Thursday, with an additional workshop on Friday morning.

IN130 UNDERGRADUATE INTER DISCIPLINARY TUTORIALS 3 UNITS

Prerequisite: junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of work to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. The interdisciplinary tutorials listed in this Interdepartmental/Intermedia/Interdisciplinary section of the class schedule are also listed in the departmental sections where the individual faculty member usually teaches. It is understood that in choosing an interdisciplinary tutorial relationship with a faculty member, the student has consulted with the teacher in order to agree whether to work in a single or interdisciplinary way with that teacher in this tutorial this semester. Regardless of the department in which the faculty member usually teaches or in which this tutorial is scheduled, it is understood that this tutorial may satisfy either a Major Studio in the student's major or a Studio Elective.

IN050/150 ART/PSYCHE/ SPIRIT

A WORKSHOP CONFERENCE
ON THE SPIRITUAL IN
CONTEMPORARY ART
3 UNITS

AUGUST 6 - 12

Prerequisite: None

Faculty: Karen Malik, and Fred Martin

Each year, SFAI presents courses, workshops, lectures or symposia concerning the spiritual dimension of contemporary art. We use the combined title Art/Psyche/Spirit to connote not only the interrelation of art and spirit, but also that psyche, the mind itself, is the channel through which this interrelation takes place. This course may satisfy a requirement in Studio Elective.

This year's conference will meet morning and afternoon, August 6-7 for alternating studio and seminar critiques sessions led by Fred Martin at the San Francisco Art Institute, and from August 8-12 at Westerbeke Ranch, a retreat and conference center in the Sonoma hills, for experiential workshops led by Fred Martin and Karen Malik.

August 6-7, Studio 115 at SFAI, 9:00am-12:00 noon studio work, 1:00-4:00pm seminar and studio critiques from an archetypal perspective, led by Fred Martin.

August 8, 3:30pm, departure from SFAI courtyard for Westerbeke, about one hour north in the Sonoma hills. Late afternoon settling into Westerbeke cottages, evening dinner in Westerbeke dining room, after dinner gathering to watch the sunset and talk.

August 9, through Thursday, August 12, the "Transpersonal Access Workshop," conducted by Karen Malik with assistance from Fred Martin. Malik and Martin have said that "the goal of the workshop is to help students to open their personal boundaries so that they can access transpersonal experience. We will work toward this goal by helping students to experience non-physical energy systems that are larger than themselves.

See page 8 (Tuition and Fees) for more information.

IN170A THE ARTIST- TEACHER THEORY & PRACTICE 3 UNITS

Prerequisites: 30 Units of Studio Credit

Instructor: Kathryn Reasoner

Enrollment is open to both undergraduate and graduate students by permission of the instructor. Permission must be secured prior to Tuesday, April 27, 1993.

This course is designed to prepare students to become artist-teachers at Sanchez Elementary School. The course will make extensive use of guest artists from throughout the Bay Area who are recognized for their work as master artists in the instruction/demonstration of work designed for the elementary classroom. Each student will have hands-on experiences working with children at Sanchez. In addition, the course will cover trends in elementary art education, theories of early childhood learning and cognitive development, and general instructional theories and methods. Students will collaborate on developing detailed lesson plans for a full semester's class designed for a specific grade level.

This course will serve as a prerequisite for students being selected to provide art instruction at Sanchez for independent study credit during the following semester. Monitoring and evaluation of the student-instructors' on-site performance will be shared by Sanchez teachers/administration and the supervising SFAI instructor.

IN190
STUDY ABROAD
12-15 UNITS

Prerequisite: same requirements as Undergraduate Independent Study

Students may enroll at any of several approved overseas institutions for the regular course of study in a given semester. Upon completion of these studies, credit is granted for all work completed satisfactorily by the student, on a course-by-course equivalency basis. A list of all approved institutions and programs may be obtained from the Registrar's office. Approval for this class must be obtained from the Dean of Academic Affairs. This course may satisfy a requirement in Major Studio or Studio Elective.

IN192
AICAD NEW YORK STUDIO

12 UNITS MAJOR OR ELECTIVE STUDIO, PLUS 3 UNITS ART HISTORY OR LIBERAL ARTS HUMANITIES ELECTIVES FOR A TOTAL OF 15 UNITS

There are only two places per semester. Students for both fall and spring semesters are selected by competition. Students for Fall 1993 and Spring 1994 will be selected in March 1993. See Student Affairs for details.

IN196
UNDERGRADUATE INTERNSHIP
3 UNITS

See the Academic Calendar in this class schedule for application deadline. Internships with off-campus organizations are available for academic credit. Descriptions of available internships are posted in the Student Affairs Office. Students may also propose their own internships. Undergraduate students who have completed a minimum of 45 units are eligible for internships. Eligible students in good academic standing may register for an internship provided that half of their academic class load during a semester is taken in regularly scheduled classes. A maximum of 18 units of internship and/or directed study courses may be applied toward the BFA degree. This course may satisfy a requirement in Major Studio or Studio Elective and may be taken with the approval of the administrative Internship Coordinator in the Student Affairs Office.

IN198
DIRECTED STUDY
3 UNITS

Prerequisite: Junior Standing

Directed Study is for cases where certain courses are required for graduation but are not offered in the student's final semester, etc. It is for upper-division students only. It requires the permission of an Academic Advisor before the student seeks faculty approval. Students must meet with their Directed Study faculty at least three times in the course of the semester in order to certify progress. A mid-term report will be issued to confirm work accomplished to date. Students may not register for more than three units in IN198 in any one semester, for a maximum of 12 units which may be applied to the BFA degree. Directed Study may satisfy a requirement in Major Studio or Studio Elective.

IN199
INDEPENDENT STUDY
12 STUDIO UNITS

Prerequisites: The student must be a second semester Sophomore or first semester Junior in good standing at the time of application. In addition, the student must have been enrolled at least half-time for one year and completed not less than 30 units at the Art Institute.

Projects of one semester in length to be undertaken during their Junior year away from the area will be subject to the approval of a faculty advisor in the student's major department, the Chair of the student's major department, and the Dean of Academic Affairs. Such credit will not exceed 12 Studio units. An Art History project may be taken concurrently, for which a separate proposal must be made. Credit for this additional project will not exceed three Art History units. The course may be repeated for credit. This course may satisfy a requirement in Major Studio or Studio Elective.

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
First Year	IN	001.1	team	T	III/IV	4:15pm-10:00pm	13
Interdepartmental Core	IN	001.2	taught	Th	III/IV	4:15pm-10:00pm	13
Core Friday Workshop			Varies	F	I	9:00am-12:00noon	Varies
Undergraduate Interdisciplinary Tutorials	IN	130H	Fulton	M	I	9:00am-12:00noon	20A
Art/Psyche/Spirit	IN	050/150	see page 18				
The Artist-Teacher —Theory & Practice	IN	170A	Reasoner	M	II	1:00pm-4:00pm	CR
Study Abroad	IN	190		TBA	TBA	TBA	TBA
AICAD New York Studio	IN	192					
Undergraduate Internship Study	IN	196/296	Storer	TBA	TBA	TBA	TBA
Directed Study	IN	198	TBA	TBA	TBA	TBA	TBA
Independent Study	IN	199	TBA	TBA	TBA	TBA	TBA

Graduate Interdepartmental Program

IN296 GRADUATE INTERNSHIP 3 UNITS

Internships on or off campus are available to graduate students as an alternative to teaching assistantships. Either an internship or a teaching assistantship is required in both the third and fourth semesters of the MFA program. Both internships and teaching assistantships carry 3 semester units of credit. Students may do two internships or two teaching assistantships, or one of each, but only one in any one semester.

Graduate interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end.

Students who are eligible for a graduate internship or teaching assistantship will receive an application from the Registrar's Office a few weeks before early registration for the semester of their eligibility. Students who wish to do an internship must set up an appointment with the Internship Coordinator in the Student Affairs Office, who will help them arrange an appropriate internship. A list of possible internships is available in the Student Affairs office. However, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals, as a teacher, artist-in residence, apprentice, or administrative assistant. Faculty members may be interested in taking on a personal apprentice, even if their teaching assistantship slots have been filled. Department Chairs have final approval on all internships.

All interns must enroll in IN296, Graduate Internship. Students in the course will meet with the faculty advisor for internships at least twice each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, in consultation with the on-site supervisor.

Questions concerning the internship program may be addressed to the Internship Coordinator in the Student services office: 749.4525.

IN297 GRADUATE TEACHING ASSISTANTSHIP 3 UNITS

Either a teaching assistantship or an IN296 internship is required both the third and fourth semesters of the MFA program. Both internships and teaching assistantships carry 3 semester-units of credit. Students may do two teaching assistantships, two internships, or one of each, but only one in any one semester.

A teaching assistant (TA) is responsible for 6 hours per week (minimum of 90 hours per semester) of assistance to a faculty member with such duties related to teaching a class as the faculty member assigns.

Students who are eligible for a graduate teaching assistantship or internship will receive an application from the Registrar's office a few weeks before early registration for that semester. Students who choose a teaching assistantship must get the authorization of the Registrar and the approval of both the faculty member and the Chair of their department. The Chair will make final assignments. The faculty member will be responsible for the final grade (Pass or Fail).

Questions concerning the teaching assistantship program may be addressed to the Registrar or to the appropriate Department Chair.

IN301 MFA EXHIBITION 3 UNITS MAY 1994

Each graduating MFA student is required to participate in the thesis exhibition by contributing time to a specific task, such as planning, installation, publicity/publication, public events, or staffing the information desk. Attendance is required at both the class meetings and for the tasks at the exhibition.

IN350 INTERNATIONAL VISITORS TUTORIAL 12-15 UNITS

Prerequisite: Acceptance into the International Tutorial Program

International Visitor Tutorials are available on a non-departmental basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of a student's work in order to help achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

See the Dean for more information.

GRADUATE

Course	Dept	Course #	Faculty	Day	Time	Period	Studio
Graduate Internship	IN	296	TBA	TBA	TBA	TBA	TBA
Graduate Teaching Assistantship	IN	297	TBA	TBA	TBA	TBA	TBA
MFA Exhibition	IN	301	Storer	TBA	TBA	TBA	TBA
International Visitors Tutorial	IN	350	TBA	TBA	TBA	TBA	TBA

Conferences

AH055/241A ART WRITING CONFERENCE

3 UNITS
AUGUST 6 - AUGUST 13

Prerequisite: One year of College Art History or Theory
Faculty: Bill Berkson, Larry Rinder, Keith Morrison, Moira Roth, Barry Watten, Carrie Mae Weems and guests.

Now in its seventh year, this conference on art criticism offers an unparalleled opportunity for artists, students, critics and the general public to work with leading art professionals in a program led by noted poet and critic Bill Berkson. The conference provides an intensive form for the discussion of the issues which influence art criticism in today's art world and includes both lectures by guests and hands-on writing workshops. Participants should plan to bring something written or visual to share on the first day.

The schedule of seminars and lectures will include:

- I. Issues of Art Criticism
- II. Criticism as Seeing & Writing
- III. Special Events.

Reception for participants and students:

Friday, August 6, 5:30-7:00pm
Diego Rivera Gallery

Keynote Lecture:

Trinh T. Minh-ha
Friday, August 6, 7:30pm
Lecture Hall

Panel Discussion:

Monday, August 9, 7:30pm

Complete faculty information will be found in the 1993 summer schedule. This course may satisfy a requirement in Art History Elective or Letters and Science Elective.

See page 8 (Tuition and Fees) for more information.

AH 144A + QUEERING (A)GENDER(S):

HOW TO HAVE FUN IN SCHOOL
3 UNITS
AUGUST 14 - 21

This class is directed to those invested in queer (gay, lesbian, trans, etc) culture and will focus on the construction/subversion/transgression of gender performers, with attention to histories of political resistance in life and in art. Attention will be given to intersections of sexuality with constructions of race and class. The class will include guest speakers, screenings, field trips and completion of a 200 page reader BEFORE the class begins. The course is designed for upper division undergraduates and graduates: students are therefore expected to have some working knowledge of contemporary cultural politics and twentieth century art. Active participation in class discussions is required. Limited to 20. No prerequisites. Faculty: Catherine Lord, Millie Wilson and guests.

See page 8 (Tuition and Fees) for more information.

INO50/150 ART/PSYCHE/ SPIRIT

A WORKSHOP CONFERENCE
ON THE SPIRITUAL IN
CONTEMPORARY ART
3 UNITS
AUGUST 6 - 12

Prerequisite: None
Faculty: Karen Malik, and Fred Martin

Each year, SFAI presents courses, workshops, lectures or symposia concerning the spiritual dimension of contemporary art. We use the combined

title Art/Psyche/Spirit to connote not only the interrelation of art and spirit, but also that psyche, the mind itself, is the channel through which this interrelation takes place. This course may satisfy a requirement in Studio Elective.

This year's conference will meet morning and afternoon, August 6-7 for alternating studio and seminar critiques sessions led by Fred Martin at the San Francisco Art Institute, and from August 8-12 at Westerbeke Ranch, a retreat and conference center in the Sonoma hills, for experiential workshops led by Fred Martin and Karen Malik.

August 6-7, Studio 115 at SFAI, 9:00am-12:00 noon studio work, 1:00-4:00pm seminar and studio critiques from an archetypal perspective, led by Fred Martin.

August 8, 3:30pm, departure from SFAI courtyard for Westerbeke, about one hour north in the Sonoma hills. Late afternoon settling into Westerbeke cottages, evening dinner in Westerbeke dining room, after dinner gathering to watch the sunset and talk.

August 9, through Thursday, August 12, the "Transpersonal Access Workshop," conducted by Karen Malik with assistance from Fred Martin. Malik and Martin have said that "the goal of the workshop is to help students to open their personal boundaries so that they can access transpersonal experience. We will work toward this goal by helping students to experience non-physical energy systems that are larger than themselves.

See page 8 (Tuition and Fees) for more information.

LS150F + THE CULTURE OF THE WHITE RIVER APACHE

3 UNITS
AUGUST 2-27

Prerequisites: Application and interview with organizers. Instructors: Larry Thomas, Edward Burnam, Rupert Lupe, and guests. Class limit is 15 - regularly enrolled students only.

This course will combine visual and cultural elements in order to achieve a more authentic interpretation of Apache culture.

The studio art emphasis will be printmaking, consisting of a cooperative group project and a journal/handmade book.

Structure: The first week the class will meet at SFAI for demonstrations in book making and printmaking lecture/discussions of mythology and group cultural structure.

The next two weeks will be spent in Arizona. We will visit the Heard Museum in Phoenix, the desert museum in the Saguaro National Monument, spend an evening with Yaqui story tellers and musicians, and visit San Xavier Mission for basket and jewelry making demonstrations by Papago artists.

The group will camp at White River Reservation Fort Apache. We will tour the reservation, draw at Knishba ruins, meet with tribal elders and medicine people, and learn about the Sunrise ceremony.

Also planned: Trips to the Zuni Pueblo in New Mexico, to the nearby traditional village of Cibique and hiking and horse packing to a high mountain meadow to view wild horses and elk. The culmination of the two week visit to White River will be the Sunrise Ceremony and Dance. After leaving White River the group will be free to visit the Hopi mesas in northern Arizona and other sites on the return trip to San Francisco.

The final week of the course will be spent at SFAI completing the studio portion of the course requirements and the presentation of individual and group projects due on August 27.

See page 8 (Tuition and Fees) for more information.

CONFERENCES

Course	Dept	Course #	Faculty	Dates	Time	Event	Location
Art Writing Conference	AH	55/241A 55/241B	Berkson Guests	August 6-9	5:30pm-7:00pm		
				August 6	7:30pm	Reception	SFAI Diego Rivera
				August 9	7:30pm	Keynote Address Panel Discussion	SFAI Lecture Hall
Art/Psyche/Spirit	IN	50/150	Malik Martin	August 6-12	9:00am-12:00 noon 1:00pm-4:00pm		SFAI Studio 116/Westerbeke Ranch SFAI Lecture Hall
+ Queering (A)Genders(S):	AH	144A	Lord/Wilson	August 14-21			SFAI Lecture Hall
+ The Culture of the White River Apache	LS	150F	Thomas/Burnam/ Lupe/Guests	August 2-27			SFAI Arizona

Letters & Science

Ray Mondini, Chair; Diane Jones, Assistant

LS001A MEDITERRANEAN CIVILIZATIONS 3 UNITS

Satisfies History of Western Civilizations requirement

Introductory study of major historical events in the Near East, Africa and Southern Europe. The course meets twice weekly, first in a team-taught lecture format, and second in small discussion-group seminars. This course provides the background for LS010A/B, Methodologies of Modernism, and may satisfy a requirement in Letters and Science.

LS010A METHODOLOGIES OF MODERNISM 3 UNITS

An examination of twentieth-century cultural history emphasizing the relationship between the visual arts and systems of critical inquiry including psychoanalysis, historical dialectical materialism, relativity theory/quantum mechanics, and structuralism. Primary texts from the fields of science, psychology, philosophy, socioeconomics, literature, and criticism are used. Weekly lectures provide an overview; weekly seminars are devoted to a close examination of literary, scientific, philosophical, and art-historical texts in correlation with lecture material. This course is a Letters and Science residency requirement for graduation and must be taken sequentially. LS010A is offered in the fall and is prerequisite to LS010B in the Spring.

LS020A SEMINARS IN MYTH, LANGUAGE AND CULTURE 3 UNITS

Emphasis on discussion and writing. A consideration of the ways in which language shapes human experience. This is a required course and fulfills one semester of the two semester English requirement.

LS021 BEGINNING CREATIVE WRITING 3 UNITS

Prerequisite: 3 semester units in English Composition or English for Fine Arts

Designed for students interested in the written word as a tool for the presentation of films, videos, performances, photo-essays, and short stories. In-depth individual projects in both fiction and nonfiction are included. This course may satisfy a requirement in English or Letters and Science Elective.

LS022/222 ENGLISH FOR FINE ARTS 6 UNITS

A skills course in fine-arts language designed for foreign students and emphasizing critical, theoretical, and technical concepts. The aim is to increase oral comprehension and speaking facility. Field trips and studio critiques are included. This course may satisfy a requirement in English, Letters and Science Elective, or Studio Elective.

LS120B + PROFESSIONAL WRITING FOR ARTISTS 3 UNITS

Prerequisite: 3 semester units in English Composition or Western Civilization.

This course will focus on the writing skills necessary to survive and succeed in the art world. This will include proposal writing for exhibitions, projects and grants, and critical writing. The course will be conducted workshop-style with emphasis on the writing process, including drafting, editing, and revising. Students will share their work and offer each other constructive criticism.

TUTORS

Tutors are available by appointment Monday through Friday in Room 103B. Appointments for tutoring may be made in the Letters & Science office.

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
LECTURE* Mediterranean Civilizations	LS	001A	Levitin/ Papanikolas/ Mondini	T	9:00am-10:30am	LH
SEMINAR* Mediterranean Civilizations	LS	001A.1 001A.2 001A.3 001A.4	Levitin Papanikolas Mondini Mondini	T T T TH	10:30am-12:00 noon 10:30am-12:00 noon 10:30am-12:00 noon 10:30am-12:00 noon	LH 10 CR CR
LECTURE* Methodologies of Modernism	LS	010A	Beames/ Levitin/ Mondini	F	9:00am-10:30am	LH
SEMINAR* Methodologies of Modernism	LS	010A.1 010A.2 010A.3 010A.4 010A.5 010A.6 010A.7 010A.8	Levitin Beames Mondini Levitin Beames Mondini Levitin Levitin	F F F F F F F TH	11:00am-12:30pm 11:00am-12:30pm 11:00am-12:30pm 1:30pm-3:00pm 1:30pm-3:00pm 1:30pm-3:00pm 3:00pm-4:30pm 4:00pm-5:30pm	20B 20A CR 20B 20A CR CR 20B

* LECTURE AND SEMINAR ATTENDANCE REQUIRED OF ALL STUDENTS

Seminars in Myth, Language & Culture	LS	020A.1 020A.2 020A.3 020A.4	Cinnater Beames Papanikolas Morrison, S.	TTH TTH TTH TTH	10:30am-12:00 noon 9:00am-10:30am 1:00pm-2:30pm 2:30pm-4:00pm	20B 20B 20B 20B
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Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Beginning Creative Writing	LS	021	Fiscus	W	II	1:00pm-4:00pm	CR
English for Fine Arts	LS	022/222.1 022/222.2	Cinnater Beames	TTH TTH		9:00am-10:30am 10:30am-12:00 noon	101 101
+ Professional Writing	LS	120B	Morrison, S.	TTH		4:15pm-5:45pm	101
+ Towards an American Avant Garde	LS	123	Papanikolas	TH	I	9:00am-12:00 noon	10
Undergraduate Tutorials	LS	130	Levitin	T	II	1:00pm-4:00pm	101
+ Women's Studies	LS	131E	Beames/ Cinnater	TTH TH		1:00pm-2:30pm 1-2:30	CR 101
The Cultures of Africa	LS	150D	Crumpler	T	II	1:00pm-4:00pm	LH
+ The Culture of the White River Apache	LS	150F	see page 18				
Directed Study	LS	198	see page 16				

LS123
**+ TOWARD AN
 AMERICAN
 AVANT GARDE**
 3 UNITS

Unlike Europe, the United States did not produce anything like a coherent avant garde movement until after the First World War. Yet since the mid-19th century, American writers, some of them working in almost complete obscurity during most of their lives, have had an important influence in major avant garde movements abroad and, finally, in this country. The poems, tales and critical theories of Edgar Allan Poe played an important role in the formulation of the ideas of Baudelaire and other symbolist and surrealist writers. Walt Whitman's poetry, radical in form and erotic content, exercised a similar influence on Apollinaire and on our own Beat poets of a later date, while Gertrude Stein, unknown in this country at the time, was influencing and being influenced by the artistic conceptions of Picasso and Gris. The course will look at some shorter works by these writers, along with works by Emily Dickinson, W.E.B. DuBois, and a few others. We will see them in the context of American life and history and try to get some sense of what is unique in their work. There will be occasional forays into American visual and musical arts, as well as a session or two on our home-grown radical movement in politics, the Industrial Workers of the World (I.W.W.) or Wobblies. Students may submit a collection of their own creative writing in lieu of one of the two critical papers.

LS130
**UNDERGRADUATE
 TUTORIALS**
 3 UNITS

Prerequisite: Junior Standing

Undergraduate tutorials are available on a non-departmental basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of a student's work in order to help achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Students may register for no more than one tutorial per semester. These non-departmental tutorials may satisfy a Liberal Arts Elective requirement.

LS131E
**+ WOMEN'S
 STUDIES**

WITCHES, WARRIORS, WHORES,
 SAINTS:
 IS THERE A MOTHER TONGUE?
 3 UNITS

The voices of women in art and literature through the ages are not lost. Where and how do we find and hear them? This course will explore original texts from many cultures and centuries. Students will be encouraged to strengthen their own individual voices and write about themselves from many perspectives. We will also meet, through guest lectures, women who are currently writing in the Bay Area. This may satisfy a Liberal Arts Elective requirement.

LS150D
**THE CULTURES
 OF AFRICA:**

ART, MYTH, AND RELIGION
 3 UNITS

This course stresses the interrelationship between art and culture in Africa as a reflection of social values and religious processes. The course evaluates the effect of social change on art and religion as well as new cultural patterns established by modern cultural diffusion. This course may satisfy a Letters and Science requirement in Non-Western/Cultural History.

LS150F
**+ THE CULTURE OF
 THE WHITE RIVER
 APACHE**

3 UNITS

AUGUST 2-27

Prerequisites: Application and interview with organizers. Instructors: Larry Thomas, Edward Burnam, Rupert Lupe, and guests. Class limit is 15 - regularly enrolled students only.

This course will combine visual and cultural elements in order to achieve a more authentic interpretation of Apache culture.

The studio art emphasis will be printmaking, consisting of a cooperative group project and a journal/handmade book.

Structure: The first week the class will meet at SFAI for demonstrations in book making and printmaking lecture/discussions of mythology and group cultural structure.

The next two weeks will be spent in Arizona. We will visit the Heard Museum in Phoenix, the desert museum in the Saguaro National Monument, spend an evening with Yaqui story tellers and musicians, and visit San Xavier Mission for basket and jewelry making demonstrations by Papago artists.

The group will camp at White River Reservation Fort Apache. We will tour the reservation, draw at Knishba ruins, meet with tribal elders and medicine people, and learn about the Sunrise ceremony.

Also planned: Trips to the Zuni Pueblo in New Mexico, to the nearby traditional village of Ciibique and hiking and horse packing to a high mountain meadow to view wild horses and elk. The culmination of the two week visit to White River will be the Sunrise Ceremony and Dance. After leaving White River the group will be free to visit the Hopi mesas in northern Arizona and other sites on the return trip to San Francisco.

The final week of the course will be spent at SFAI completing the studio portion of the course requirements and the presentation of individual and group projects due on August 27.

See page 8 (Tuition and Fees) for more information.

LS198
DIRECTED STUDY

3 UNITS

See Interdepartmental Program for course description and prerequisites (page 16).

New Genres

formerly Performance/Video: New Genres

Keith Morrison, Acting Chair; Tony Labat, Program Consultant; Kris Force, Department Manager

NG001 * BEGINNING NEW GENRES 3 UNITS

Students will participate in a rigorous schedule of in-class performance, video, and installation work as well as regular out-of-class assignments. This involves development of skills in looking at work critically and engaging in a continuing dialogue related to critical issues. The course is designed to provide a tight structure within which students can expand their own ideas about time-based art and object-making and begin building a strong personal art vocabulary. Students will learn basic video production techniques. This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth. (Other intermedia and non-media-specific NG courses will be found cross-listed under Intermedia in the "Interdepartmental" section of the Class Schedule.)

NG012A TECHNICAL CLASS

This class will concentrate on technical use of equipment within the New Genre facility. With a practical, "how to" approach students will learn all aspects of video production and post-production, audio production, and desktop publishing.

NG041 * + ISSUES AND CONTEMPORARY ARTISTS 3 UNITS

An investigation of contemporary issues around the development of conceptual art (performance, installation, video, body art, etc...). This course may satisfy a requirement in Major or Elective Art History.

NG100 * FURTHER NEW GENRES 3 UNITS

Prerequisite: NG001 or the permission of the instructor or Department Chair. Continued work with regular and guest faculty

The usual prerequisites for Further work in New Genres may not apply to this course. Check with the departmental representative at registration. This course may satisfy a requirement in Major Studio or Studio Elective. (Other intermedia and non-media-specific courses will be found cross-listed under Intermedia in the "Interdepartmental" section of the Class Schedule.)

NG101 * VISITING ARTISTS STUDIO 3 UNITS

Prerequisite: NG001 or the permission of the instructor or Department Chair

An advanced studio class taught by visiting artists. The curriculum changes according to the interests of the visitors.

NG150 + UNDER GRADUATE SEMINAR 3 UNITS

This course will involve dialogues between intermediate and advanced students and the instructor, aimed at defining and refining students' personal artistic territory. Group critiques may regularly occur.

NG171D * + WRITING PRIVATE 3 UNITS

This course will lead to the production of a 24 page magazine in which each student will get one page. Class limited to 20 students and by permission of instructor only. Artist/designer Rex Ray will work with the class in the design and production of this project.

NG182 ADVANCED VIDEO 3 UNITS

Prerequisite: NG001 or the permission of the instructor or Department Chair

This is a studio course in which advanced students explore and integrate all phases of video production. The application of this work to the appropriate video genre will be determined by the student. Vocabulary specific to the electronic media forms of three-dimensional, time-based video sculpture; narrative video; teleper-formance; installation; computer-based interactive forms; and forms based on virtual reality are examined through viewing the best examples of work in each genre, and by selected readings of theoretical texts and artists' writings. Other issues to be investigated include: the gaze, screen-mediated images, site-sensitive approaches related to architecture, and consideration of forms that extend beyond the traditional proscenium codes of reference usual to film and video. Each student must complete a work for public exhibition. This course may satisfy a requirement in Major Studio or Studio Elective.

IN198 DIRECTED STUDY 3 UNITS

See Interdepartmental Program for course description (page 16).

NG199 INDEPENDENT STUDY 12 STUDIO UNITS

See Interdepartmental Program for course description (page 16).

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
* Beginning New Genres	NG	001.1 1.2	Blake Graw	MW MW	I II	9:00am-12:00 noon 1-4	9 9
Tech Class	NG	012	Williams, L. Force	MW	IV	7:15pm-10:00pm 4:15-7:30	CL
+ * Issues and Contemporary Artists	NG	041	TBA Grace Lewatton	T	IV	7:15pm-10:00pm	LH
* Further New Genres	NG	100	TBA Labat	MW	II	1:00pm-4:00pm	10
* Visiting Artists Studio	NG	101	TBA 7TH Merritt Davis	MW	III	4:15pm-7:00pm	10
+ Undergraduate Seminar	NG	150	TBA	TBA	TBA	TBA	TBA
+ * Writing Private	NG	171D	Acker	MW	IV	7:15pm-10:00pm	CR
Advanced Video	NG	182	Grace	MW	III	4:15pm-7:00pm	9
Directed Study	NG	198	see page 16				
Independent Study	NG	199	see page 16				
	NG	140	Landscape 1100 F				tha 9

+ = new course

* = interdisciplinary course

Graduate New Genres

NG200
**GRADUATE
CRITIQUE
SEMINAR**
IN NEW GENRES
6 UNITS

The NG department offers a graduate studio critique seminar, which emphasizes the group discussion and critique of students' work.

NG230
**GRADUATE
TUTORIAL**
3 UNITS

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for one of the tutorials listed below. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of New Genres in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

NG292
**INTERMEDIATE
REVIEW**
0 UNITS

Each MFA New Genres student is required to register for Intermediate Review (NG292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

NG294
**GRADUATE
FINAL REVIEW**
0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program.

NG297
**GRADUATE
TEACHING
ASSISTANTSHIP**
3 UNITS

See IN297 for general provisions for teaching assistantships (page 17).

GRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Graduate Critique Seminar	NG	200	TBA	W	IV	7:15pm-10:00pm	10
Graduate Tutorial	NG	230.1	Labat	by appointment			
	NG	230.2	Grace	by appointment			
	NG	230.3	Kos	by appointment			
Intermediate Review	NG	292	TBA	TBA	TBA	TBA	TBA
Graduate Final Review	NG	294	TBA	TBA	TBA	TBA	TBA
Graduate Teaching Assistantship	NG	297	see page 17				

Painting/Drawing

Pat Klein, Department Chair; David Tangney, Department Manager

PA001
**BEGINNING
DRAWING**
3 UNITS

Introduction to traditional materials, techniques, and subject matter. Striving for a balance between form and content, the course synthesizes studies of composition, representation, and techniques with creative thought. The pursuit and development of personal, symbolic mark-making are encouraged. Because good drawing results from serious study, constancy of effort, and an open, probing attitude, the course is designed to integrate the understanding of essential principles with the development of basic skills. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA001/100
**BEGINNING/
FURTHER
DRAWING**
3 UNITS

A course which combines beginning and further students. The emphasis of the course depends on the individual student's level of development. See course descriptions for PA001 and PA100 for further information. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA020
**BEGINNING
PAINTING**
3 UNITS

Development of personal imagery with parallel development of material skills and structural knowledge. Work is aimed at fostering comprehension of basic compositional elements and their effects on visual dynamics, the uniqueness of paint and its possible meanings, and the aspirations and actualities of painting. The course explores various attitudes toward the figure, the setup, and the imagination. Individual and group critiques are included. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA020/120
**BEGINNING/
FURTHER
PAINTING**
3 UNITS

A course which combines beginning and further students. The emphasis of the course depends on the individual student's level of development. See Course Descriptions for PA020 and PA120 for further information. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA021/121
SPRAY PAINTING
3 UNITS

This class is open to both beginning and further students. Course provides background in airbrush and spray-gun techniques including: flat coverage, smooth and luminescent tone, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing and naturalistic effects of three-dimensional color, light and space. Visits with airbrush artists, frequent and elaborate demonstrations, and presentation of color theory are included. Equipment is provided. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA100
**FURTHER
DRAWING**
3 UNITS

Prerequisite: 6 units in Beginning Drawing

Guided work from the figure, still life, imagination, and abstraction, using various media, methods and techniques. As in all Further courses, major emphasis is on cultivation of individual attitudes and ideas. This course may satisfy a requirement in Major Studio or Studio Elective.

PA120
**FURTHER
PAINTING**
3 UNITS

Prerequisite: 6 semester units in Beginning Painting

Further work in the relationship between form and idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism, and productive work. Students' skills improve as the intensity of their involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns. This course may satisfy a requirement in Major Studio or Studio Elective.

PA120W
**SATURDAY
PAINTING
WORKSHOP**
1 UNIT

This one-unit Saturday course combines intermediate and further students. The emphasis of the course depends on the individual student's level of development. This course may satisfy a requirement in Major Studio or Studio Elective.

This course is offered through Extension Education and must be registered and paid for separately at the time of enrollment. Call 749.4554 for more information.

PA123
*** ASSEMBLAGE
SEMINAR**
3 UNITS

Prerequisites: 6 Semester Units in Beginning Painting

This class will focus on the special attitudes involved within the field of assemblage. Its relationship and intermixture with construction, sculpture, collage, and painting will be considered. Guest artists involved with assemblage will be invited to discuss their current work. Critique of individual work, group critique, and lectures will be employed. Technical problems of assemblage will also be addressed. This course may satisfy a requirement in Major Studio or Studio Elective.

PA130
**UNDERGRADUATE
TUTORIAL**
3 UNITS

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of painting to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Tutorials may satisfy a requirement in Major Studio or Studio Elective.

PA150
**UNDERGRADUATE
STUDIO SEMINAR**
3 UNITS

Prerequisite: permission of Department Chair

Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles. This course may satisfy a requirement in Major Studio or Studio Elective.

PA198
DIRECTED STUDY
3 UNITS

See Interdepartmental Program for course description and prerequisites (page 16).

PA199
**INDEPENDENT
STUDY**
12 STUDIO UNITS

See Interdepartmental Program for course description and prerequisites (page 16).

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Beginning Drawing	PA	001.1	Williams	MW	I	9:00am-12:00 noon	13
	PA	001.2	Morgan	MW	II	1:00pm-4:00pm	14
Beginning/ Further Drawing	PA	001/100.1	TBA <i>McNamara</i>	F		10:00am-4:00pm	13
	PA	001/100.2	Williams	MW	II	1:00pm-4:00pm	13
	PA	001/100.3	Hatofsky	TTH	II	1:00pm-4:00pm	14
		<i>1/100.4</i>	<i>McGowan</i>	<i>TTH</i>	<i>I</i>		<i>13</i>
Beginning Painting	PA	020.1	Villa	MW	II	1:00pm-4:00pm	117
	PA	020.2	Brooke	MW	III	4:15pm-7:00pm	117
	PA	020.3	TBA <i>Napf</i>	MW	I	9:00am-12:00 noon	117
Beginning/ Further Painting	PA	020/120.1	Williams	MW	III	4:15pm-7:00pm	114
	PA	020/120.2	Akowie	TTH	III	4:15pm-7:00pm	116
	PA	020/120.3	Brooke	MW	II	1:00pm-4:00pm	115
	PA	020/120.4	TBA <i>Napf</i>	TTH	I	9:00am-12:00 noon	115
	PA	020/120.5	Klein	W	III/IV	4:15pm-10:00pm	116
		<i>20/120.6</i>	<i>BoF Napf</i>	<i>MW</i>	<i>I</i>		<i>117</i>
Spray Painting	PA	021/121	Akowie	TTH	II	1:00pm-4:00pm	SR
Further Drawing	PA	100.1	Lamanet	MW	I	9:00am-12:00 noon	14
	PA	100.2	Majdrakoff	TTH	II	1:00pm-4:00pm	13
	PA	100.3	McGaw	TTH	I	9:00am-12:00 noon	13
Further Painting	PA	120.01	Morgan	MW	I	9:00am-12:00 noon	115
	PA	120.02	Hatofsky	TTH	I	9:00am-12:00 noon	114
	PA	120.03	TBA <i>McGaw</i>	MW	II	1:00pm-4:00pm	114
	PA	120.05	McGaw	TTH	II	1:00pm-4:00pm	115
	PA	120.07	Villa	MW	IV	7:15pm-10:00pm	115
	PA	120.08	TBA <i>Amo</i>	TTH	IV	7:15pm-10:00pm	114
Avanced Painting Workshop	PA	120W	Tangney	Sat		9:30am-12:30pm	114
* Assemblage Seminar	PA	123	Majdrakoff	T	I	9:00am-12:00 noon	116
Undergraduate Tutorial	PA	130.1	Morgan	M	III	4:15pm-7:00pm	PA
	PA	130.2	McGaw	TH	III	4:15pm-7:00pm	PA
	PA	130.3	Majdrakoff	TH	I	9:00am-12:00 noon	114
Undergraduate Studio Seminar	PA	150.1	Morrison, K.	W	III	4:15pm-7:00pm	13
	PA	150.2	Pijoan	T	IV	7:15pm-10:00pm	14
Directed Study	PA	198	see page 16				
Independent Study	PA	199	see page 16				

GRADUATE

see page 30

Photography

Reagan Louie, Department Chair; Dona Lantz, Department Manager

PH001A BEGINNING PHOTOGRAPHY 3 UNITS

Note: This course is the requisite to all other courses in the Photo Department.

Basic technical aspects of photography in relation to its aesthetic development. The course covers selected photographic formats, types of film, developers, papers, and toners. Some materials are provided.

Note: Students who believe themselves to be sufficiently experienced to request a waiver of the PH001A requirement may do so by taking a written test of the course content and presenting of a portfolio of five prints of their own work demonstrating competence in the medium. Students may also be required to make a print from a master negative provided by the department. After an interview with the faculty, a determination will be made as to whether or not the Beginning Photography course may be waived. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

PH050 UNDERSTANDING PHOTOGRAPHS 3 UNITS

Prerequisite: PH001A or equivalent

An intensive investigation into the inherent characteristics and problems of the medium with emphasis on critical evaluation of student work based on the specifics within an image as well as the nature of a body of work. Course includes gallery and museum field trips, outside reading and discussion of historical and contemporary work. This course may satisfy a Major Studio or Studio Elective requirement.

PH051 CULTURE AND DOCUMENT 3 UNITS

Prerequisite: PH001A or equivalent

Students will examine personal and cultural beliefs and values as they are expressed and represented in photography. There will be an exploration of dominant cultural conventions in mass media, advertising, and gender representation. Major historical and contemporary examples of photography that express these contents will be presented. Each student will be expected to be working on a photographic project of his or her own design throughout the semester. This course may satisfy a requirement in Major Studio or Studio Elective.

PH052 EDITING/ SEQUENCING/ PRESENTATION 3 UNITS

Prerequisite: Photo 001A or equivalent

This course enables students to develop a working method to address the problems of collecting, deleting, and arranging their work, with the intention of presenting a continuous, connected series in exhibition, publication, or portfolio form. This course may satisfy a Major Studio or Studio Elective requirement.

PH054 COLOR 3 UNITS

Prerequisite: PH001A or equivalent

Introduction to basic color theory and materials for printing the negative and positive transparency. Emphasis and practice is on negative printing, with demonstrations given of prints from positives/Cibachrome. Assignments in the history of color photography serve to develop vocabulary used in critiquing student progress and ideas in color photography. Lab work and attendance at demonstrations are crucial to progress in this class. This course may satisfy a requirement in Major Studio or Studio Elective.

PH055C NON-SILVER PHOTO WORKSHOP 3 UNITS

This class will cover cyanotype and van dyke brown printing. Class time will include hands-on demonstrations and work sessions, slide presentations, guest speakers and a studio visit as well as critiques and reviews. Students will be expected to purchase supplies they will need, i.e., litho film, paper, sizing and brushes (dry chemistry will be provided). The goal of this class is for each student to become proficient with these two non-silver processes and complete a portfolio of 10-15 finished images using one or both of the processes. This course may satisfy a requirement in Studio Major or Elective.

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Beginning Photography	PH	001A.1	Jones	MW	I	9:00am-12:00 noon	16/20
	PH	001A.2	Wessel	TTH	III	4:15pm-7:00pm	20A/16
Understanding Photographs	PH	050.1	Fulton	MW	III	4:15pm-7:00pm	20A/16
	PH	050.2	Wessel	TTH	II	1:00pm-4:00pm	20A/16
Culture and Document	PH	051	Louie	TTH	I	9:00am-12:00 noon	20A
Editing/ Sequencing/ Presentation	PH	052	Connor	MW	II	1:00pm-4:00pm	20A/16
	PH	53	DeLaney	W	I	9-12	16
Color	PH	054	Fulton	MW	II	1:00pm-4:00pm	16/20
Non-Silver Photo Workshop	PH	055C	Lantz	T	III	4:15pm-7:00pm	16
Photography in Cultural & Social Institutions	PH	100A	Jones	MW	II	1:00pm-4:00pm	PSR
Further Photography —Special Projects	PH	100B	Connor	W	III	4:15pm-7:00pm	PSR 20A
	PH	100B	Lantz	W	III	4:15-7:00	
Further Photography —Sacred & Profane	PH	100D	Connor	MW	IV	7:15pm-10:00pm	16
Technical Workshops	PH	100M	Lantz/TBA	F	II	1:00pm-4:00pm	16
Undergraduate Non-departmental Tutorial	IN	130H	Fulton	M	I	9:00am-12:00 noon	20A
Undergraduate Tutorial	PH	130	Louie	T	II	1:00pm-4:00pm	PSR
Visiting Artist	PH	131/231	Chamberlain TBA	F	I	9:00am-12:00 noon	16
Directed Study	PH	198	see page 16				
Independent Study	PH	199	see page 16				

FURTHER PHOTOGRAPHY

100 SERIES COURSES

Prerequisites for all further photography courses:

15 Units of Photography including PH1A (3 units) and 12 units from Photography 50 through 56. Our Photography faculty represents most of the major currents in fine art photography as practiced today, and the student is encouraged to enroll in Further Photo courses with faculty according to the student's own interest. Because each faculty member teaches out of the wealth and individuality of her or his own experience, each will structure the course and select content differently with the goal of conveying to the student those ideas that the individual faculty considers to be appropriate to the student's needs and state of development. The following PH100 courses are those offered during the Fall 1993 semester.

PH100A PHOTOGRAPHY

IN CULTURAL AND SOCIAL
INSTITUTIONS
3 UNITS

Prerequisite: See PH100 above

Arrangements are made with six to eight cultural and social institutions so that students may choose one or more areas to photograph during the semester. Most of the classes will consist of work in these institutions. However, review of the work in progress will be frequent. The results of the work will be used in three ways: 1) for the student, 2) for the institution, and 3) for a possible archive. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100B FURTHER PHOTOGRAPHY

SPECIAL PROJECTS
3 UNITS

Individual meetings. Each student is expected to present a proposal which outlines in a very general sense the overt nature of the project and their goals for the semester. Admission by portfolio review only. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100D FURTHER PHOTOGRAPHY

SACRED AND PROFANE
3 UNITS

A further course in photography that is designed as a two-semester class. The main purpose of the class is to establish new frameworks and sources to help evaluate and inspire our creative process. We will be looking at the cultural and cross-cultural framework of the sacred, mythic, archetypal, and symbolic in a broad way and finding connections with our own work. This class will consider ways of forming images of the sacred as a creative act and/or as a document of the sacred as it surfaces in our culture. There will be assigned readings, several short papers will be expected, as well as some research parallel to your own creative work, and a class presentation. Expect to work hard and deep. Admission to the class is by portfolio review. Students must bring work to the first class for the portfolio review. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100M + TECHNICAL WORKSHOPS

3 UNITS

The "Tech" class will consist of a series of 3, 5 week, 1 unit workshops. Topics this fall will be Studio and Location Lighting, instructor TBA, Murals, instructor Dona Lantz, and Fine Print and toning, instructor TBA. Prerequisite beginning photography. This course can satisfy a requirement in Major Studio or Studio Elective.

IN130H UNDERGRADUATE INTER DISCIPLINARY TUTORIAL

3 UNITS

(Please see page 15 for course description)

PH130 UNDERGRADUATE TUTORIAL

3 UNITS

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of photography to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Tutorials may satisfy a requirement in Major Studio or Studio Elective.

PH131 VISITING ARTIST

TOPIC TO BE ANNOUNCED
3 UNITS

This course may satisfy a requirement in Major Studio (Photography) or Studio Elective.

PH198 DIRECTED STUDY

3 UNITS

See Interdepartmental Program for description and prerequisites for all Directed Study courses (page 16).

PH199 INDEPENDENT STUDY

12 STUDIO UNITS

See Interdepartmental Program for course description (page 16).

Graduate Photography

PH200
GRADUATE CRITIQUE SEMINARS
IN PHOTOGRAPHY
6 UNITS

The Photography Department offers Studio Seminars (PH200) which emphasize group discussion and critique of student work. In addition a Contemporary Issues and Critical Theory Seminar (PH200L) is required. Students must register for PH200L and one of the PH200 sections each semester for a total of 6 units.

PH230
GRADUATE TUTORIAL
3 UNITS

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for a tutorial in photography. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of photography in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PH292
INTERMEDIATE REVIEW
0 UNITS

Each MFA photography student is required to register for Intermediate Reviews and present work for an intermediate review at the end of the second and third semesters in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PH294
GRADUATE FINAL REVIEW
0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PH297
GRADUATE TEACHING ASSISTANTSHIP
3 UNITS

See IN297 for general provisions for teaching assistantships (see page 17).

GRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
SEMINAR*							
Graduate Critique Seminars	PH	200.1	Wessel	T	I	9:00am-12:00 noon	16
	PH	200.2	TBA	Th	II	1:00pm-4:00pm 4-7	16 PSR
LECTURE*							
Graduate Critique Seminars	PH	200L	Wessel/ TBA	TH	I	9:00am-12:00 noon	16
Graduate Tutorial	PH	230.1	TBA	Th	II	1:00pm-4:00pm	20A
	PH	230.2	Connor	M	III	4:15pm-7:00pm	PSR
	PH	230.3	Louie	T	III	4:15pm-7:00pm	PSR
	PH	230.4	Fulton	W	I	9:00am-12:00 noon	PSR
	PH	230.5	TBA	TH	III	4:15pm-7:00pm	PSR
Intermediate Review	PH	292-3	Louie	TBA	TBA	TBA	TBA
Graduate Final Review	PH	294-6	Louie	TBA	TBA	TBA	TBA
Graduate Teaching Assistantship	PH	297	see page 17				

* LECTURE AND SEMINAR ATTENDANCE REQUIRED OF ALL STUDENTS

Printmaking

Larry Thomas, Chair; Victoria Cameron, Department Manager

PRO01/101 BEGINNING/ FURTHER SILKSCREEN

3 UNITS

Prerequisite for PRO01: none; prerequisite for PR101: successful completion of beginning courses in at least two different printmaking media

PRO01 covers the basic techniques of screen printing: Monoprints, hand-cut paper and lacquer stencils, wax and glue resists, and photostencils. Building and stretching screens, as well as darkroom work with the copy camera, enlarger, and Kodalith film, are demonstrated. Instruction includes registration for multicolor printing and approaches to the printing, handling, and signing of editions. The basic emphasis is placed on students' individual direction and commitment. PR101 provides students with more extensive work in screen printing, with review of basic techniques and an overall emphasis on personal growth through individual image-making and group interaction. Of primary concern is evidence of a maturing statement on the part of each student. This course may satisfy a requirement in Major Studio, Studio Breadth, or Elective Studio.

PRO02 BEGINNING ETCHING

3 UNITS

Introduction to the medium of intaglio. Through demonstration and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through print-making. Various methods of making plates—hard and soft ground, drypoint mezzotint, sugar lift, aquatint, and embossment—are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up, rainbow roll, and multiple-plate color), and preparation of photographic images for intaglio and mono-print. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PRO03 BEGINNING PHOTO- PRINTMAKING

3 UNITS

Foundation in the theory and practice of photo-print-making—including lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, as well as techniques for construction and manipulation of images. Print-studio instruction emphasizes the practical concerns of lithography, etching, silkscreen, and relief printing. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PRO04 BEGINNING LITHOGRAPHY

3 UNITS

A course intended for students with no knowledge of lithographic image-making. Exploration of the image using stone or metal plates forms the essential basis of this course. Principles of "ideas" and how to develop them through the use of lithographic tools, materials, chemistry and processes are covered. Emphasis is placed on students' individual points of view and their visual realizations. Techniques of photolithography and multicolor printing, as well as use of materials and how they affect the image, are demonstrated. Information on general shop procedures and special techniques encourages students to expand their imagery. Critiques and general discussions are scheduled as appropriate. Students are expected to work outside class time. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PRO08 INTRODUCTION TO PRINTMAKING WORKSHOP

1.5 UNITS

This course is designed for the student to experience three aspects of the printmaking studio. The semester will be divided into three sections, each dealing with a different aspect/medium of printmaking. Areas covered include relief(wood/lino-oleum), etching (various intaglio processes) and lithography (stone, aluminum plate). This course will allow for a studio overview and follows the chronology of the history of printmaking. This course may satisfy a requirement in Major Studio or Studio Elective.

PR102 FURTHER ETCHING

1.5-3 UNITS

Prerequisite: Successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a further class if the analogous beginning class has already been completed.

PR102 provides students with additional growth and development of work in intaglio, with emphasis on ideas, attitudes, and images. Included are a review of basic techniques and workshops on multiple-plate color printing, relief printing, chine colle, mezzotint, monotype, and engraving. Various kinds of imagery are emphasized. To encourage correlation between ideas in etching and those in other disciplines, students are encouraged to contribute work in painting, sculpture, photography, and other media. This course may satisfy a requirement in Major Studio or Studio Elective.

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Beginning/ Further Silkscreen	PR	001/101	Smith	MW	I	9:00am-12:00 noon	1
Beginning Etching	PR	002	Thomas	TTH	I	9:00am-12:00 noon	2
Beginning Photo-Printmaking	PR	003/103	TBA	TTH	I	9:00am-12:00 noon	3-4
Beginning Lithography	PR	004	Kluge	MW	II	1:00pm-4:00pm	4
Introduction To Printmaking Workshop	PR	008	Kluge	W	I	9:00am-12:00 noon	4
Further Etching	PR	102	TBA	T	II	1:00pm-4:00pm	2
Further Photo-Printmaking	PR	103	TBA	T	III	4:15pm-7:00pm	3-4
Further Lithography	PR	104	Kluge	MW	III	4:15pm-7:00pm	4
Beginning Relief Printing	PR	107	TBA	F	I/II	9:00am-4:00pm	4
Drawing	PR	151	Thomas	TTH	II	1:00pm-4:00pm	4
Directed Study	PR	198	see page 16				
Independent Study	PR	199	see page 16				

PR103
**FURTHER PHOTO-
PRINTMAKING**

1.5-3 UNITS

Prerequisite: Successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a Further class, if the analogous beginning class has already been completed.

PR103 provides students with a technical extension of the beginning course, although the goal of the course is to go beyond technique. The primary focus is on the other important dimensions of students' art: idea and meaning. Emphasis is also placed on correlation of three essential aspects of fine arts education: what, how, and why. This course may satisfy a requirement in Major Studio or Studio Elective.

PR104
**FURTHER
LITHOGRAPHY**

3 UNITS

Prerequisite: Successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a further class if the analogous beginning class has already been completed.

PR104 provides students with a more extensive exploration of lithography as a process for creative image-making. It is expected that students' ideas are sufficiently developed for the presentation of both a clear point of view and solid examples of work during individual critiques and group discussions. Use of presses, tools, and materials is refined. Preparation of portfolios and writing of an artist's statement are included. This course may satisfy a requirement in Major Studio or Studio Elective.

PR107
**BEGINNING
RELIEF PRINTING**

3 UNITS

An introduction to the medium of relief printmaking. Through lectures, demonstrations and hands-on work in the studio, the student will be taught the processes and techniques for printing images from linoleum, wood, and/or metal plates. Starting with the most fundamental relief printing, like the fingerprint or the vegetable print, the course will cover the full spectrum of what is possible in relief print-making. Different methods for multiple block registration will be taught. Everything from cutting the image with gouges; printing in black-and-white to multiple color; oil vs. water-base inks; combined image-making with other media like silkscreen or etching; and hand printing to press printing will be covered. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. There will be individual and group critiques. This course may satisfy a requirement in Major Studio or Studio Elective.

PR151
DRAWING

3 UNITS

This is a course utilizing the human figure, landscape, and still-life setups as points of reference and subject matter for exploration into basic drawing. It is designed to bridge the gap between a regular drawing class and a print-making class by devoting a portion of the semester to the individual properties and characteristics of various print media and the application of various drawing techniques to those specific print areas. This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth.

PR198
DIRECTED STUDY

3 UNITS

See Interdepartmental Program for course description (page 16).

PR199
**INDEPENDENT
STUDY**

12 STUDIO UNITS

See Interdepartmental Program for course description (page 16).

Graduate Program

PR200
**GRADUATE
CRITIQUE
SEMINAR**

IN PRINTMAKING
6 UNITS

The Printmaking department offers a graduate studio critique seminar which emphasizes the group discussion and critique of students' work.

PR230
**GRADUATE
TUTORIAL**

3 UNITS

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for one of the tutorials listed below. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of printmaking in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PR292
**INTERMEDIATE
REVIEW**

0 UNITS

Each MFA printmaking student is required to register for Intermediate Review and present work for an intermediate review at the end of the first through third semesters in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PR294
**GRADUATE FINAL
REVIEW**

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PR297
**GRADUATE
TEACHING
ASSISTANTSHIP**

3 UNITS

See IN297 for general description of teaching assistantships (see page 17).

GRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Graduate Critique in Printmaking	PR	200	Kluge	T	III	4:15pm-7:00pm	CR
Graduate Tutorial	PR	230.1	Kluge	M	I/II	9:00am-4:00pm	5
	PR	230.2	Smith	M	I/II	9:00am-4:00pm	5
Intermediate Review	PR	292	Thomas	TBA	TBA	TBA	TBA
Graduate Final Review	PR	294	Thomas	TBA	TBA	TBA	TBA
Graduate Teaching Assistantship	PR	297	see page 17				

Graduate Painting/ Sculpture

Irene Pijoan, Department Chair; Marlo Sass, Studio Monitor

PS200
**GRADUATE
CRITIQUE
SEMINARS**

IN PAINTING, SCULPTURE,
CERAMICS
6 UNITS

The Painting department, in conjunction with the Sculpture/Ceramic Sculpture department, offers graduate studio critique seminars which emphasize the group discussion and critique of students' work.

PS230
**GRADUATE
TUTORIAL**

3 UNITS

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for a tutorial in Painting/Sculpture. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of painting/sculpture in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PS292
**INTERMEDIATE
REVIEW**

0 UNITS

Each MFA Painting/Sculpture student is required to register for Intermediate Review (PS292-3) and to present work for an intermediate review at the end of the second and third semesters in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PS294
**GRADUATE
FINAL REVIEW**

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program.) Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PS297
**GRADUATE
TEACHING
ASSISTANTSHIP**

3 UNITS

See IN297 for general provisions for teaching assistantships (page 17).

GRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Graduate Critique Seminars	PS	200.1	Rasmussen	TH	III	4:15pm-7:00pm	731
	PS	200.2	Pijoan	T		2:00pm-5:00pm	731
	PS	200.3	Jackson	W	III	4:15pm-7:00pm	731
	PS	200.4	Blake	M	IV	7:15pm-10:00pm	731
Graduate Tutorial	PS	230.1	Brooke	M	I	9:00am-12:00 noon	731
	PS	230.2	McCormack Crumpler	TH		6:00pm-9:00pm	731
	PS	230.3	Pijoan Raymond	W		2:00pm-5:00pm	731
	PS	230.4	Oropallo Villa	T		10:00am-1:00pm	731
Intermediate Review	PS	292	Pijoan	TBA	TBA	TBA	731
Graduate Final Review	PS	294	Pijoan	TBA	TBA	TBA	731
Graduate Teaching Assistantship	PS	297	see page 17				

Sculpture

John Roloff, Chair; James Blevins, Department Manager

SC001
**BEGINNING
SCULPTURE**
3 UNITS

Introduction to the basic techniques of sculpture, including carving, modeling, and construction; and their integration with students' ideas and experiences. These basics are presented through slide lectures, group discussions, studio visits, and class assignments chosen to clarify the intersection of tradition, material, and idea in contemporary sculpture; as well as to encourage the organization and production of works. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

SC002
**INTERMEDIATE
SCULPTURE**
3 UNITS

This course is for students who have completed preferably two but at least one semester of beginning sculpture, and is recommended for transfer students with beginning sculpture experience at another school. Intermediate Sculpture is intended to provide similar guidance and material instruction as that received in beginning sculpture courses, but with a greater latitude, opportunity, and responsibility for personal content from the student through group assignments. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

SC100
**FURTHER
SCULPTURE**
3 UNITS

Prerequisite: SC001 or permission of the Department Chair

Further sculpture classes are a reflection of current areas of interest and changing concerns in contemporary sculpture. These classes vary from semester to semester in response to the professional artistic climate, student interests, and curricular needs, as well as faculty interests and teaching philosophies. The course structure assumes students have a sufficient command of materials and techniques in their chosen areas of interest to achieve their artistic ideas. The emphasis will be on collaboration within the class and with the whole class. Planning, analysis, delegation and execution of ideas in a collaborative context will be explored. Materials and site for a class project will be available. Instructor has made several large scale installations involving multiple resources, skills, and the ability to improvise in mid stream. Mr. Catalusci's exhibitions include "Light House", a 60 foot earthquake commemorative in Santa Cruz. Also installations at the Arts Commission Gallery, SF (1991), and collaboration with Steve Knauf at Southern Exposure (1990). This course may satisfy a requirement in Studio Major or Studio Elective.

SC110
*** + INTER
DISCIPLINARY**
3 UNITS

"Public art ought to make happy people sad and sad people happy by reminding them that they are from the same family."
— Bill Vollman.

This course examines the above statement via tete-a-tete confrontations with the experience of solitude, questions of responsibility, conditions of site, the public, the translation and interaction of art ideas with the real world, etc. This course is team taught by Paul Kos and John Roloff. With Paul, students will work conceptually and experientially. Students will meet off campus all day on alternate Fridays. These meetings will include site visits and exploration, hypothetical problem solving, critique and discussion. With John, students will meet on campus Thursday afternoons to investigate scales for public projects. We will look at the use of models, drawing, photography, blueprinting, maps, computer modeling, video, etc. both to generate or describe ideas and as art works in themselves. Students will be asked to produce projects involving some or all of these methodologies.

Several class meetings with students and both instructors will be arranged for critique, discussion and synthesis of ideas, projects and approaches. Students are required to attend all class meetings.

SC150
**UNDERGRADUATE
SEMINAR**
3 UNITS

Prerequisite: SC001 or CE001

Course content varies according to the interests and interaction of the instructor and the students. This course may satisfy a requirement in Major Studio or Studio Elective.

SC198
DIRECTED STUDY
3 UNITS

See Interdepartmental Program for course description (page 16).

SC199
**INDEPENDENT
STUDY**
12 STUDIO UNITS

See Interdepartmental Program for course description (page 16).

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Beginning Sculpture	SC	001	Lee	MW	I	9:00am-12:00 noon	103
Intermediate Sculpture	SC	002	Margrill	TTH	I	9:00am-12:00 noon	103
Further Sculpture	SC	100	Cotter	MW	II	1:00pm-4:00pm	103
* + Interdisciplinary	SC	110A 110B	Roloff Kos	TH TBA	II TBA	1:00pm-4:00pm TBA	CR TBA
Undergraduate Seminar	SC	150	TBA Fryling	M	III	4:15pm-7:00pm	CR
Directed Study	SC	198	see page 16				
Independent Study	SC	199	see page 16				

GRADUATE

see page 30

+ = new course

* = interdisciplinary

FALL 1993

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